A MANUAL FOR THE PERFORMANCE LIBRARY

RUSS GIRSBERGER

Music Library Association
Basic Manual Series

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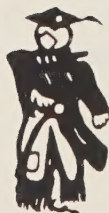6. *A Manual for the Performance Library*, by Russ Girsberger, 2006.

A Manual for the Performance Library

Russ Girsberger

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The performance library is the repository and distribution center for music scores and parts used by performing musicians and ensembles. Such libraries support many types of musical groups, including symphony orchestras, opera companies, ballet companies, wind ensembles and bands, choruses, chamber ensembles, and jazz and popular music combos.

The purpose of this manual is to assist librarians, musicians, volunteers, and students in operating a performance library for their organization or institution. It will outline the basic principles and practices for acquiring, processing, preparing, and distributing music to performers. It will also recommend procedures for the organization, cataloging, care, and preservation of the library's holdings.

We hope that this book will be a helpful resource to the performance librarian supporting any type of academic, community, or professional ensemble.

What Is a Performance Librarian?

Performance librarians manage the music collections and distribute the music scores and parts used by individuals and ensembles in performance. They work in concert with performers, conductors, and administrators to present successful performances. They are the linchpin in the concert production process, coordinating with administrators to provide the tools for the performers who share their talents with the audience.

Performance librarians are first and foremost musicians. It is their primary responsibility to prepare and provide quality music in a timely and efficient manner. In this context, "quality" music refers not to the aesthetics of the piece, but to the condition of the music, its suitability for the performer, and the accuracy of the musical information it contains.

Performance libraries and librarians are found in professional music ensembles as well as semiprofessional, educational, and community groups.[1] The duties and responsibilities of these librarians can vary according to the ensembles they serve. While professional ensembles may support a full-time library staff, smaller groups often assign these responsibilities to players in the ensemble, to volunteers, or to students, yet the basic functions and goals of the job remain the same.

EDUCATION AND TRAINING FOR THE PROFESSION

At the time of this writing, there is no academic course of study to train for a career as a performance librarian. The traditional library science degree is not a job requirement and does not address many of the unique skills and responsibilities of a performance librarian. Professionals in the field have diverse backgrounds, usually with experience as performers in large ensembles, which helps them understand the needs of their patrons. The best education for this type of work is through an internship program or through experience working in a professional performing ensemble library.

Professional performance librarians are knowledgeable about music theory, music history, performance practice, and repertoire. These subjects should be studied in relation to the repertoire in the library, be it orchestral, choral, band, or jazz and popular music.

Knowing the ensemble's repertoire is invaluable and can be learned in a variety of ways. Study repertoire lists and reference books to discover the standard works for the ensemble. Listen to recordings and attend concerts. For instrumental music, pay attention to the orchestration of the piece and what instruments are required, taking note of doublings, stage arrangement and seating, and unusual instruments. Read about the music in reference books and try to place the composer, the music, and the style in the context of the canon of the repertoire.[2]

The librarian should learn basic information about instrumentation and orchestration, particularly the keys, ranges, and transpositions of instruments. It is not unusual to be asked to rewrite a baritone saxophone part for the bass clarinet player, or some similar reorchestration. This knowledge is also helpful in score reading.

Related to orchestration is a thorough knowledge of music notation. Computer notation programs are commonplace and familiarity with one or more is helpful, but the ability to write hand manuscript legibly is a basic skill. While the software programs will place the music on the page for you, they are not foolproof. The librarian should know the principles of notation, page layout, and what makes a part readable to a player. A list of recommended notation manuals is given in the bibliography.

Finally, the performance librarian should be familiar with the terminology and musical instructions that appear in the parts and score. This includes the names of the instruments in foreign languages, as well as the instructions unique to strings (bowing techniques, divisi directions), woodwinds and brass (mutes, doubling directions), percussion instruments, vocal and choral music, and jazz-playing techniques.[3] Until these terms are second nature, keep a good music dictionary handy for quick reference.[4]

Some of the more intimate details of specific works will not become familiar until the librarian has to prepare the music of that work for a concert program. The time spent marking, bowing, talking to musicians and conductors, and preparing the set of parts will broaden the knowledge of the work while study and repeated exposure will deepen the familiarity with the music.[5]

Membership in the Major Orchestra Librarians' Association (MOLA) is invaluable for professional education. While full membership is available only through an organization (orchestra, band, school, or other ensemble), apprentice librarians may join under a mentorship program sponsored by a member organization. In addition to an annual conference, MOLA sponsors a site on the World Wide Web (http://www.mola-inc.org) to share professional information, articles by and about the profession, and links to other helpful resources. The opportunity to ask advice from these professionals is akin to receiving a continuing education in library work.

Other resources on the Internet include listservs and e-mail chat groups that allow members to ask questions and share information about a specific topic.

The Orchestra Librarian Information group shares experience and advice about repertoire and issues of interest to ensemble performance librarians (http://launch.groups.yahoo.com/group/OrchLibInfo/?yguid=137775693).   Members of the Orchestralist include conductors, performers, librarians, and historians discussing a wide range of topics on orchestral music (http://launch.groups.yahoo.com/group/Orchestralist). The American Symphony Orchestra League also sponsors an e-mail discussion group (http://www.symphony.org). Other specialty listservs of interest to performance librarians include Opera-L (http://www.opera-l.org), Choralist (http://www.choralnet.org), and a number of composer-specific lists from Haydn to Mahler.

QUALIFICATIONS

The following list describes the qualifications that are desirable to function successfully as a performance librarian. Not every position requires all of these abilities, but professional performance librarians use these skills on a regular basis in their work.

Educational and Musical Qualifications

- Degree in music or equivalent musical knowledge
- Experience as a performing musician, preferably as a member of a large ensemble
- Comprehensive knowledge of music theory, history, orchestration, transposition, and notation conventions
- Detailed knowledge of ensemble repertoire and repertoire resources
- Knowledge of the music industry, publishing, licensing, and copyright legislation
- Library research skills and familiarity with standard reference resources
- Bibliographic knowledge of European languages

Computer and Mechanical Skills

- Knowledge of necessary office equipment (photocopy machine, binding machine, etc.)
- Knowledge of computer hardware and software, to include word processing, database, spreadsheet, and Internet applications
- Experience with computer music notation software and/or facility with hand manuscript notation

Personal Characteristics

- Ability to work effectively with conductors, musicians, administrators, faculty, staff, and students
- Exceptional organizational skills and attention to detail
- Ability to work independently and in a leadership role when necessary
- Ability to handle multiple tasks concurrently
- Project planning and time management skills
- Excellent communication skills and ability to interact with a number of diverse constituencies
- Self-motivated

JOB RESPONSIBILITIES

The following list is a composite of part-time, academic, and professional requirements drawn from several sources. No one job demands all of these responsibilities, yet each item has appeared on a job description or position announcement. The actual requirements of a position are determined, in part, by the size and scope of the organization, the number of related staff, faculty, or administrative personnel, and the responsibilities of the ensemble to educate and entertain. Phrases may be taken from this list to compile a job description for a given organization.

Administrative Duties and Responsibilities

- Acquire, prepare, and distribute performance materials to faculty, staff, and students in a timely and professional manner
- Oversee the preparation of sheet music according to the requirements of the composition and the ensemble
- Work closely with students, faculty, staff, musicians, conductors, and guest artists
- Administrate library holdings and supervise library staff on a daily basis

Job Details

- Prepare music for rehearsals, performances, and courses:
    - mark bowing indications in string parts
    - edit music (cuts, inserts, transpositions, performance practice markings, rehearsal figures, page-turn fixes, etc.)
    - repair worn and damaged materials
    - correct errata

- proofread parts and score, when necessary
- prepare practice and study material

- Distribute music:
  - prepare concert folders
  - coordinate the circulation of parts and scores
  - distribute and collect music at rehearsals and performances
  - administrate loans, if applicable

- Catalog library holdings:
  - research and enter catalog data
  - maintain library reference resources
  - record the performance history of the music and/or the ensemble(s)

- Physical maintenance of the library's holdings:
  - inventory parts and scores
  - add identity and performance markings
  - organize shelving or storage for all materials
  - preserve and care for archival materials, as needed
  - acquire and maintain library supplies and facilities

- Acquisitions:
  - research to identify editions, arrangements, and publishers
  - purchase music for the library's collection
  - identify, acquire, and process rental music
  - acquire perusal and study materials

- Management:
  - administer the library budget
  - supervise staff, student, and volunteer workers
  - disseminate concert information (program details, timings, instrumentation) to other administrative offices (public relations, ensemble manager, personnel manager, instrument librarian, stage crew, facilities manager, etc.)
  - coordinate concert preparation with conductors, ensemble managers, personnel managers, and administrative staff
  - attend all concerts and rehearsals, as necessary
  - work evenings and weekends, as required
  - attend tour performances and off-site events, as necessary
  - establish and maintain professional contacts and working relationships with publishers, colleagues, and other resources

Optional Responsibilities

- Reference assistance for performers, staff, and public
- Prepare the printed concert program
- Write program notes
- Prepare audition materials
- Participate in programming and commissioning agreements

As the size and function of the organization determines the responsibilities of the performance librarian, extra-musical and nonmusical tasks may be required of this position. This may include anything from setting up the rehearsal space to preparing publicity materials to janitorial tasks. Some of these duties may be determined by the unique abilities of the person in the position, but these are outside of the scope of a typical performance librarian's job and will not be addressed in this manual.

NOTES

1. "The Orchestra Librarian: A Career Introduction" ([Philadelphia, Pa.]: Major Orchestra Librarians' Association, 2001). Available online at http://www.mola-inc.org/ orchlib.html (1 June 2006).

2. Reference books on music history and repertoire are helpful in any performance library. Good historical coverage of choral music can be found in Homer Ulrich's *A Survey of Choral Music* (New York: Harcourt Brace Jovanovich, 1973) and Nick Strimple's *Choral Music in the Twentieth Century* (Portland, Ore.: Amadeus Press, 2002). For band and wind ensemble repertoire, see Harry Wayne Schwartz's *Bands of America* (Garden City, N.Y.: Doubleday, 1957) and Frank Battisti's *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, Md.: Meredith Music, 2002). Orchestral music and issues are covered in *The Orchestra: Origins and Transformations*, edited by Joan Peyser (New York: Billboard Books, 2000), *The Birth of the Orchestra: History of an Institution, 1650–1815*, by John Spitzer and Neal Zaslaw (Oxford, England: Oxford University Press, 2004), and *The Cambridge Companion to the Orchestra*, edited by Colin Lawson (Cambridge: Cambridge University Press, 2003). Opera repertoire is examined in *The Oxford History of Opera*, edited by Roger Parker (Oxford: Oxford University Press, 1996). Chamber music histories include *Chamber Music* by Homer Ulrich (New York: Columbia University Press, 1966) and *Twentieth-Century Chamber Music* by James McCalla (New York: Schirmer Books, 1996). For jazz music, see *Jazz: A History* by Frank Tirro (New York: Norton, 1993) and *Jazz Styles: History and Analysis* by Mark C. Gridley (Upper Saddle River, N.J.: Prentice Hall, 2000).

3. *The Heritage Encyclopedia of Band Music* by William H. Rehrig, edited by Paul E. Bierley (Westerville, Ohio: Integrity Press, 1991) has several helpful articles on band music and history in the appendices (volume 2, pp. 853ff), including a list of instrument

terms and their English translations found in band music from the United Kingdom, Italy, Spain, Germany, and France.

4. One of the most comprehensive, yet compact, dictionaries of performance terms is Christine Ammer's *The A to Z of Foreign Musical Terms* (Boston, Mass.: ECS Publishing, 1989). Norman Del Mar's books, *Anatomy of the Orchestra* (Berkeley: University of California Press, 1983) and *A Companion to the Orchestra* (London: Faber and Faber, 1987) give insights to instruments, terminology, and common practice in instrumental music.

Percussion instruments and their associated terminology are so diverse that a specific percussion dictionary is helpful. Some useful books include *Handbook of Percussion Instruments: Their Characteristics and Playing Techniques* by Karl Peinkofer and Fritz Tannigel, English translation by Kurt and Else Stone (Mainz: B. Schott's Söhne, 1976), *Practical Percussion: A Guide to the Instruments and Their Sources* by James Holland (Lanham, Md.: Scarecrow Press, 2003), *Encyclopedia of Percussion*, edited by John H. Beck (New York: Garland Publishing, 1995), and *A Practical Guide to Percussion Terminology* by Russ Girsberger (Ft. Lauderdale, Fla.: Meredith Music, 1998).

5. Atlanta Symphony Librarian Steve Sherrill has a fun and educational quiz for the performance librarian on his comprehensive Symphony Orchestra Library Center website at http://www.orchestralibrary.com/libraryquiz.html (1 June 2006).

Acquisitions

INFORMATION GATHERING

The process of acquiring music begins with gathering information to determine the proper materials required for the performance. The librarian should do preliminary research to discover title, composer, publisher, and edition information for each repertoire request. This helps define the strategy, steps, and goals of the acquisition process. As the librarian becomes more experienced and familiar with the repertoire of the ensembles and resources for locating music, the process will become more efficient.

After receiving a repertoire request, first determine if the library owns the music. If so, examine the music to see if it is in suitable condition to be used and if it is the correct edition. If not, the music will need to be purchased or rented.

The person making the request, whether a conductor, faculty member, or musician, should be able to provide some information about the source of the music. Ask specific questions to learn as much as possible.

- **Where did the musician learn about this composition?**
  Was it from a recording, a review, or a concert performance? Some recordings give publication or copyright information. Music reviews in journals will tell the name of the publisher. If the music was heard at a live concert, ask where the performance was and who gave it. Contact the performing ensemble to learn where they acquired the music.

- **Who publishes the music that the musician is using?**
  It is important to determine if the conductor has studied a specific score or edition of the work. If so, try to acquire performance parts that match the score. This will ensure that all participants start with the same information and avoid confusion and wasted time in rehearsal.

  Similarly, ask soloists which editions they use in performance and try to find accompaniment parts to match. Musical ornaments and articulations may be notated differently between editions. Publishers often include rehearsal letters, rehearsal numbers, or measure numbers, and if

the conductor's or soloist's score uses a different numbering system than the parts, rehearsal time can be wasted trying to find common ground.

If the person requesting the music cannot provide enough help, turn to reference materials or additional human resources to gather more information. A list of reference books on large ensemble repertoire is given in the bibliography. The most useful reference sources will include publication, orchestration, and bibliographic information.

Searching the World Wide Web can also be productive. Using a reliable search engine, or one that indexes primarily music-related sites, search by composer, title, or a combination of both. A composer's personal web site may include links to their publisher. The publisher's web site should provide information about their music available for sale or rental. Some countries provide information about their native composers through a Music Information Centre (MIC).[1] ASCAP and BMI also offer searchable databases for their member's publications.[2]

A music dealer is a valuable human resource who can offer suggestions about current editions available for sale. Other performance librarians may also be able to offer advice about compositions or editions they have used. Judicious use of these human resources can save time and effort, but remember that these individuals have their own work to do and should not be overused or bothered unnecessarily.

The performance librarian must be able to speak with authority on what choices are available, why a specific edition was selected, and the advantages and disadvantages of this choice. With experience, the librarian will become more knowledgeable about repertoire and its sources, and will be considered a valuable reference source for the library's patrons.

SELECTION

Selecting appropriate music materials for performance requires consideration of four points: edition, cost, availability, and the conductor's preference.

Edition

Some compositions are available in versions prepared by different editors or sold by different publishers. A publisher may hire an editor for the purpose of preparing a corrected, critical, or facsimile version of a work. The intent may be to present the composition in a modern performing edition, in a specific version, or in a manner that reflects the performance practice of the period. Norman Del Mar gives a brief outline of the issues involved in choosing editions in his book, *A Companion to the Orchestra*.[3]

For example, at the time of this writing, there are three performing versions of Stravinsky's *Symphonies of Wind Instruments*: the 1920 original, the 1920 corrected and revised, and the 1947 revised versions. An early version of Mahler's Fifth Symphony is available in a reprint edition from Edwin F. Kalmus & Company, while a revised edition and a modern corrected edition may be rented from the C. F. Peters Corporation. Humperdinck's opera *Hansel and Gretel* is available in no fewer than three different orchestrations. An interesting comparison of the three published editions of Berlioz's *Roméo et Juliette* is illustrated in D. Kern Holoman's article in *The Cambridge Companion to Berlioz*.[4]

Aside from the primary issues of scholarship and authenticity, practical considerations should also be weighed. Are the parts easy to read and printed on sturdy paper with good page turns? Do they have measure numbers or efficient rehearsal figures? Do the parts have a matching score? Is there errata to correct before they can be used?

The librarian should choose the proper edition based on research, experience, and consultation with the conductor.

Cost

Some purchases may be driven by the ensemble's budget. Reprint or offprint publishers in the United States, such as Edwin F. Kalmus & Company, Broude Brothers Ltd., and Luck's Music Library, sell reproductions of music previously published by other companies. These editions either are in the public domain with no copyright restrictions, or are reprinted under agreement with the original publisher or copyright holder.

The music is reproduced with the reprint publisher's name in place of the original publisher. These reprint editions may or may not have additional work done to them, such as errata corrected, measure numbers added, page-turns fixed, or instrumental parts transposed, in an effort to improve upon the original edition.

One criticism of reprint editions is the number of mistakes sometimes found in the parts. However, because these are essentially photocopies of earlier editions, the errors were most likely present in the original printing and were probably not added during the reprint process.

Reprint editions usually sell for less than a comparable set from the original publisher. Unless there are other overriding considerations, they are often a good choice for most ensembles, and they may be the best option for a school or community orchestra with a small music budget.

Availability

The availability of music may be an issue if the repertoire is not submitted to the librarian with enough time to acquire the appropriate music, whether for purchase

or rental. Some foreign publications must be imported directly from the publisher and extra time must be allowed for processing, shipping, and delivery of these items. Import fees or rush shipping costs may also be charged. In such cases, a domestic or more readily available edition may need to be substituted in order for it to be received and prepared in time for rehearsal.

The Conductor's Preference

Finally, the ensemble conductor can override all other considerations based upon his or her study, previous experience, or knowledge of the music. If the conductor has studied and prepared a score of a particular edition, the ensemble should use parts that match that edition in order to avoid confusion and wasted time in rehearsal. The performance librarian should be ready to advise the conductor on the availability of editions, in the library or elsewhere, according to the criteria discussed here.

PURCHASING MUSIC

Identifying the publisher of a specific work may be challenging. Some composers are represented by more than one publisher during their careers. Small or foreign publishers can go out of business or become affiliated with larger companies, which then act as distributors or agents for sales and rentals of their music. Reference books that list publishers are helpful, but this information may go out of date. In the United States, the Music Publishers' Association (MPA) Sales Agency list, maintained online at http://www.mpa.org, is a reliable resource for information about music publishers and their related or subsidiary companies. MOLA maintains Internet links to many publishers on their web site (http://www.mola-inc. org).

One of the performance librarian's most valuable resources is a knowledgeable and reliable music dealer. A full-service dealer can order music from any publisher, provide advice about editions and pricing, and may also offer a discount on purchases.

Placing orders directly with the music publishers requires identifying and contacting each publisher, establishing and managing several accounts, and processing multiple purchase orders and invoices. Placing orders through a music dealer is more akin to one-stop shopping. The dealer receives the library's complete music order, contacts each publisher, places the orders, arranges for delivery, and submits a single invoice for payment.

Because music dealers are in constant contact with the publishers, they are also knowledgeable about new releases, changes in a publisher's ownership and

agents, and can serve as a valuable source of information about the music publishing industry.

When placing an order with a publisher or a dealer, include specific details to ensure that the correct music is sent. Provide as much information about the music as possible, including:

Title
Composer
Arranger or Editor
Publisher
Publisher's catalog number or International Standard Music Number (ISMN)
Ensemble (orchestra, band, chorus, or chamber ensemble, if the work exists in several forms)
Specific items requested (full score, set of parts, individual parts, etc.)
The date the music should arrive and the preferred shipping method

Also include information about the organization placing the order:

Contact name with phone, fax, and e-mail address, in case of questions about the order
Organization's shipping address
Organization's billing address (if different from the shipping address)
Account number with this dealer or publisher
Purchase order number, if required

Most schools or organizations have their own requirements for placing and paying for music orders. Some use a purchase order system, some pay directly with a business credit card, and others may require that the order be submitted for bid from several sources. Regardless of the procedure, it is helpful for the performance librarian to have an internal tracking system or database to record when an order was placed, received, and paid. This will help document the status of all music rentals and purchases (see figure 2.1).

RENTING MUSIC

Much large ensemble music still under copyright protection is available only by renting it from the publisher, distributor, or composer. The performance parts and score are loaned to the ensemble for a fee. After the performance, the music is returned to the publisher so it is available for the next group that requests it.

Music Expenses database

Title	Concerto for Four Percussionists and Wind Ensemble
Composer	Kraft, William
Ensemble	Jordan Winds / Bill Drury, conductor
Performance date	10/24/2002

Pending? ☐ yes ☒ no

Source	Theodore Presser
Cost	610.00

Rental? ☒ yes ☐ no

Budget No.	Wind Ensemble (303)

Fiscal Year   2002-2003

Date Ordr'd	8/13/2002	Invoice rec'd	8/26/2002
Date Due	8/30/2002	Invoice no.	147783
Date Rec'd	8/26/2002	Reference no.	329697
Date Paid	8/28/2002		
Date Retn'd	11/18/2002		

Notes   Score delivered to the conductor, 8/26/2002

Creation date   8/13/2002   Modification date   5/28/2003

Figure 2.1. Acquisitions Tracking Database

Publishers rent rather than sell music because, in many instances, it is more profitable to rent one set of parts repeatedly than to engrave, print, market, and distribute many sets of the same music for sale. Also, in the case of large or unusual orchestrations, there may be so few sales that a publisher would never recoup their initial investment in the work. In these instances, the sole source for acquiring this music is from the publisher's rental library.

The Rental Library

Large publishing companies have designated offices or representatives that handle music rentals. These offices usually operate independently from the company's sales office and may require a separate rental account before any transactions will be processed. The publisher may request credit references from other businesses or ask for payment in advance until good credit has been established with their company.

Foreign publishers usually have domestic agents that act as a liaison between the publisher and the renter to speed delivery of music and expedite financial transactions. Additionally, the rental offices of large publishers may also act as agents for smaller or subsidiary publishers. Accounts established with the parent company should also serve for these affiliates.

Rental Fees

The rental fee charged by a publisher pays, in part, for the use of the printed music, as well as the associated costs incurred in producing, promoting, and distributing that music. The other portion of the rental fee is paid to the composer or the composer's agents for the use of their music.

Rental fees are calculated using several variables. A publisher may consider some or all of these factors in determining their rate structure. Consequently the scale of rental rates may vary between companies. Speak directly with the rental agent to ask about specific charges or rates. Some of the typical factors used to determine rental fees include:

- *Duration of the composition.* Performing a four-minute fanfare will cost less than a fifty-minute symphony.
- *Scope of the published work.* Related to duration, this includes the cost and labor required to create the rental materials. That is, how many pages are in each part and what are the publisher's expenses to engrave, print, and reproduce the rental set. A fifty-minute symphony with fifty instrumental parts of twenty pages each will cost the publisher more to produce than a single-page fanfare for six players.
- *Nature and size of the organization.* Performing groups that receive income from their performances and pay their musicians and employees are charged higher rental rates. Organizations with smaller operating budgets pay less than those with larger budgets. Educational, community, and nonprofit institutions are at the lower end of this scale because there is often no admission charged for their concerts and their players and employees derive no income from the performance.
- *Number of performances.* After the first performance, the rate for each subsequent performance is generally calculated as a percentage of the initial rental rate.
- *Nature and scope of the performances: "Simple" vs. "Grand" rights.* Simple rights are granted in a standard rental agreement and cover a typical concert performance of the work. Grand rights refers to the use of music in a dramatic setting, such as a full or semistaged opera, ballet, or musical theater performance. A larger fee is typically charged for grand rights performances. Note that payment of these rights fees does not preclude the need for a performance license, which is required to perform a copyrighted work. See the section on performing rights organizations on page 20 for more information.
- *Broadcasting.* If the performance will be broadcast on radio, television, or the Internet, simultaneously or at a later date, an additional fee is charged.

- *Recording.* If the work will be recorded for distribution, a separate mechanical rights license will be necessary.

In addition to the rental fee, there is a separate charge for shipping. If the music must be processed and shipped with short notice to meet a deadline, a rush fee may be added, in addition to the corresponding charge for shipping. When the performance of a rental work is canceled, typically a nominal restocking fee is charged. There will also be a replacement fee charged for scores or parts that are lost, damaged, or not returned to the publisher.

Some publishers offer reduced rates for student recitals, reading sessions without a performance, free public performances, or educational and youth concerts. This provides an opportunity for students to hear or play major works in the contemporary repertoire at a price that will not break the ensemble's music budget. Be sure to inquire about the special rates as these types of performances occur.

If the ensemble performs only a portion of a larger work, such as a single movement from a symphony or excerpts from a suite, the publisher may only charge a percentage of the complete rental fee since the entire work will not be performed. Notify the rental agent of these situations when submitting the rental request.

In the case of grand rights, defined as the use of music in a dramatic context, only the copyright holder of the music or their authorized agent is allowed to grant a license for these performances. These performance rights fees are calculated based on the type of performing organization, the venue capacity, the potential revenue from the event, and other factors. This amount is generally included as part of the publisher's rental fee. Speak directly with the rental agent for more information.

Submitting Rental Requests

Most rental offices will accept phone orders, while some require submission of an order form for each request. Still others accept orders via e-mail or through a form generator on the publisher's web site. A paper copy of each rental request is the best way to document the transaction on both ends. Keep a file copy of orders sent by post or e-mail, retain faxed requests, or print a copy of the online submission form, to keep a record of what was requested and when it was submitted. As with purchases, it is helpful for the librarian to have a tracking system or database to record when an order was placed, received, returned, and paid.

Provide the following information when submitting a request for rental music:

Title
Composer

Specific items requested: full score, solo parts, set of parts, and string count (The string count indicates the number of copies of string parts needed in each section. For example, "8 8 6 5 4" indicates a request for 8 1st violin parts, 8 2nd violin parts, 6 viola parts, 5 cello parts, and 4 bass parts. Request at least one copy for each stand of players in the section.)

Name of the performing ensemble

Conductor's name

Location of the performance (concert hall or venue, city and state)

Performance date(s) and the number of performances

Date the music must be received in order to begin preparation and distribution

Also include information about the organization placing the order:

Contact name with phone, fax, and e-mail address, in case of questions about the order

Organization's shipping address

Organization's billing address (if different from the shipping address)

Account number with this publisher

Purchase order number, if required

Additional information to include, if applicable:

Name of excerpts, if only a portion of the entire work will be performed

Name of the soloist

Musical key of the arrangement, if a vocal accompaniment

Details of edition, orchestration, or arrangement, if the work exists in different versions

If the performance will be recorded for commercial release or broadcast

Details of shipping (overnight delivery, special handling, name of carrier)

Additional materials needed, such as extra scores, choral parts, solo parts, prerecorded tape accompaniments, etc.

Additional performance information (educational concert, reading, student performance for degree requirement)

If the work is to be semi- or fully-staged, such as an opera, ballet, or musical theater performance, include:

Seating capacity of the venue

Price range of the tickets

In return, most agents will send a rental contract to acknowledge the request. This document will spell out the details of the agreement and confirm the rental fee and performance information. It is prudent to read the rental contract carefully, as each publisher states their policies and rules in these documents. Always examine the rental fee and performance details for accuracy. Contact the rental agent with any changes or questions before signing and returning the contract.

The duration of the rental can run from four to eight weeks, depending on the publisher's policy. If the music must be retained longer, bring this fact to the attention of the agent when submitting the rental request. Generally an additional charge, based upon the total length of the rental period, will be added to the rental fee.

If a performance is canceled or postponed, or if additional performances are added, notify the rental agent promptly. This information may affect the delivery of the music to the next ensemble that is renting it. Additional performances are billed at a prorated amount based on the initial rental fee. There may be a service charge for canceled or postponed performances, particularly if the music has already been processed and shipped from the publisher.

Keep in mind that rental offices handle a large number of orders. As a courtesy, allow them a reasonable amount of time to process requests. Most can accommodate rush orders with a short delivery time, but this should be requested only in an emergency. Major orchestras plan their programs many months in advance, allowing them to submit rental requests and purchase orders in plenty of time to receive and prepare the music. Encourage conductors and musicians to plan programs as far in advance as possible, thus avoiding rush fees from the publishers and hurried preparation by the library staff.

Receiving and Returning the Rental Music

When the rental set arrives, compare the parts received against the rental office's inventory or packing slip to ensure that all the music is received and accounted for. If there is no inventory enclosed, prepare one, consulting the full score to be sure that all necessary parts were sent. Also make note of the general condition of the set (i.e., new, clean, worn, heavily marked, ink or pen markings, etc.), in case there is a question when the music is returned. Record the publisher's set number (often stamped on the music) to identify the parts used or to request the same set at a later date.

At the request of MOLA, some publishers include a "pedigree" sheet with their rental music to show which orchestras or ensembles have used a given set. This information helps determine the validity of bowings, corrections, or cuts marked in the parts.

Most publishers request that after a performance, all markings, except for string bow markings, be erased from the parts. This is a courtesy to the next librarian or rental customer who receives the set, as much as to the publisher.

Make every effort to return the rental set promptly, in good condition, with all parts and scores included. Lost or damaged parts are billed to the customer's account at a fee determined by the publisher. In some cases, the music may be sent directly to the next renter without time for the publisher to examine or repair the set. Consider how you would like to receive the music for your performance and act accordingly.

Package the music securely when returning it. Include copies of the inventory sheet, packing slip, or other paperwork to identify where the set came from. It is prudent to keep copies of this paperwork and note the date returned and shipping method used in case the package is lost or delayed. Rental contracts may require that the package be insured when returned. This helps track the music during its shipment back to the publisher.

Include copies of the printed concert program when returning the rental set. This information confirms the performance for the publisher who will pay the appropriate fee to the composer through a performing rights organization.

Be sure to cultivate good relationships with the rental agents. These professionals can be an invaluable source of information and assistance. Be a good customer by honoring rental agreements, paying invoices promptly, and returning materials in good condition. In turn, the rental agent should be able to help with emergency requests and to provide materials in good condition and in a timely manner. Both parties have the same goal in mind—the best possible performance of the composer's music.

Perusal Scores

The performance librarian may be asked to acquire a perusal score from a publisher for music that cannot be purchased or borrowed through interlibrary loan. As with rental music in general, these scores may not be considered likely candidates for sales items because of their excessive cost or limited demand. Borrowing them from the publisher may be the only way to examine the music.

Requests for perusal scores may be handled by the publisher's rental library, although some provide this service through their promotions department. This office is responsible for advertising and encouraging the performance of their composers and publications. The score is loaned to the organization to be returned to the publisher at the end of the loan period. There is typically no charge for this service, other than postage, unless the music must be imported or printed on demand.

In special circumstances, a perusal or rental score can be purchased for use by a conductor or as a permanent addition to the library's collection. Negotiate these arrangements directly with the publisher's representative on a case-by-case basis.

PERFORMING RIGHTS ORGANIZATIONS

The purchase or rental of a piece of music does not necessarily include the right to perform it. A composition that is protected by copyright also requires a license which grants the right to perform, broadcast, or record the work. Music in the public domain, that is, those compositions or editions not protected by copyright, do not require a performance license.

Most copyright holders (composers, lyricists, and publishers) belong to a performing rights organization which acts as their representative to negotiate and collect performance fees. These organizations track performances of the composer's music, collect fees by issuing blanket or per-use licenses, and distribute royalties due to the composer for the use of their music.

The three largest performing rights organizations in the United States are the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music Incorporated (BMI), and the Society of European Stage Authors and Composers (SESAC). Each performing group or institution must secure a license with one or all of these organizations, depending on the compositions they perform and which organization controls the rights for that music. Blanket licenses grant the right to give concert performances of any music or composer represented by that agency. Per-performance licenses cover a single performance only. The performing organization should determine which license is best for its needs.

Depending on the institution or ensemble, these licenses may be handled by the performance library or by another administrative department. Regardless of who has the responsibility, always insure that the appropriate licenses are in place for your organization. Many publishers will not rent music without this information on file.

For more information about performance licenses and the services that these performing rights organizations provide, contact them directly at the following addresses.

ASCAP
One Lincoln Plaza
New York, NY 10023
Tel: (212) 621-6000
Web: http://www.ascap.com

BMI
320 West 57th Street
New York, NY 10019-3790
Tel: (212) 586-2000
Web: http://www.bmi.com

SESAC
55 Music Square East
Nashville, TN 37203
Tel: (615) 320-0055
Web: http://www.sesac.com

Permission to broadcast the performance of a work should be cleared with the copyright holder or publisher. Recording a work, however, is usually not covered by a performance rights license. Most recording or "mechanical rights" licenses are handled by the Harry Fox Agency. For more information, contact that organization directly.

Harry Fox Agency
711 Third Avenue
New York, NY 10017
Tel: (212) 370-5330
Web: http://www.harryfox.com

Further Information

The concepts and details about performing rights and copyright legislation can be confusing and are far beyond the scope of this manual. For more information on rental procedures and fees, speak directly to a rental agent. For information on performing rights organizations, visit the organization's web site or contact their representatives at the addresses above. For details on copyright infringement or allowances within the law, consult a copyright attorney.

There are several reference sources that can help explain the principles and practices of these subjects:

This Business of Music: The Definitive Guide to the Music Industry by M. William Krasilovsky and Sidney Shemel (New York: Billboard Books, 2003). This standard reference on the music business is in its ninth edition.

Kohn on Music Licensing by Al Kohn and Bob Kohn (Englewood Cliffs, N.J.: Aspen Law & Business, 1996). The authors provide a comprehensive explanation of the history and function of rights organizations.

"The Music We Perform: An Overview of Royalties, Rentals and Rights" by Lawrence Tarlow and Robert Sutherland ([New York]: Major Orchestra Librarians' Association, 2003). This overview of copyright legislation and rights, intended primarily for performance librarians, was written by the chief librarians of the New York Philharmonic and the Metropolitan Opera and is available from MOLA at its web page (http://www.mola-inc.org/pdf/MusicWe-Perform.pdf).

The Music Library Association supports a website titled "Copyright for Music Librarians" (http://www.lib.jmu.edu/org/mla/).

The Music Publishers Association of the United States offers a Copyright Resource Center on its website (http://www.mpa.org/copyright_resource_center/).

The United States Copyright Office is located at the Library of Congress. Information about its function and services is available on its website (http://www.copyright.gov).

Acquisitions Checklist

Information gathering
- ☐ get details from the patron
- ☐ check print resources
  - __reference books (Daniels, Cohen, etc.)
  - __publisher's catalogs
- ☐ check Internet resources (MPA, MOLA, MICs, ASCAP, BMI)
- ☐ check human resources (music dealer, other librarians)

Selection criteria to consider
- ☐ editions
- ☐ cost
- ☐ availability
- ☐ conductor's preference

Purchasing music: order music from either the . . .
- ☐ music dealer
- ☐ publisher
- ☐ composer

Information to include:
- ☐ Title
- ☐ Composer
- ☐ Arranger/Editor
- ☐ Publisher
- ☐ Publisher's catalog number or ISMN
- ☐ Ensemble (orchestra, band, chorus, chamber ensemble, etc.)
- ☐ Specific items requested (full score, set of parts, string count, etc.)
- ☐ The date the music should arrive

Renting music
- ☐ contact rental agent
- ☐ submit order via fax, phone, e-mail, or web

Information to include:
- ☐ Title
- ☐ Composer
- ☐ Arranger/Editor
- ☐ Specific items requested (full score, set of parts, string count, etc.)
- ☐ Name of the performing ensemble
- ☐ Conductor's name
- ☐ Location of performance (concert hall or venue, city and state)
- ☐ Performance date(s) and the number of performances
- ☐ The date the music should arrive

Additional information to include, if applicable:
- ☐ Name of excerpts (if the complete work will not be performed)
- ☐ Name of the soloist
- ☐ Key of the arrangement, if a vocal accompaniment
- ☐ Details of edition, orchestration, or arrangement (if necessary)
- ☐ Will the performance be recorded? (include details)
- ☐ Shipping method requested
- ☐ Additional materials needed (extra scores, choral parts, solo parts, etc.)
- ☐ Additional performance information (children's concert, reading, student performance, etc.)

If the work is to be semi- or fully-staged, include:
- ☐ The seating capacity of the venue
- ☐ Price range of the tickets

With both purchases and rentals include:
- ☐ Contact name (phone, fax, e-mail)
- ☐ Shipping address
- ☐ Billing address (if different from the shipping address)
- ☐ Account number
- ☐ Purchase order number (if required)

NOTES

1. Contact information for Music Information Centres is available on the World Wide Web through the International Association of Music Information Centres at http://www.iamic.net (1 June 2006).

2. Searchable online catalogs are available for ASCAP (American Society of Composers, Authors and Publishers) at www.ascap.com and for BMI (Broadcast Music International) at www.bmi.com (1 June 2006).

3. Norman Del Mar, *A Companion to the Orchestra* (London: Faber and Faber, 1987), 95–97.

4. D. Kern Holoman, "Performing Berlioz," in *The Cambridge Companion to Berlioz*, ed. Peter Bloom (Cambridge: Cambridge University Press, 2000), 179–87.

Cataloging

INTRODUCTION

Cataloging is the process of describing and recording information about an item so that it may be identified and located. An accurate catalog is essential to the efficient operation of any library.

In a performance library affiliated with an academic institution, the library holdings may be included in the school's online catalog. In organizations that use an orchestra management software system, the library catalog will be incorporated within the software package and will be accessible only to system users. For small or independent performance libraries, a catalog must be created to show the organization's holdings and made available to the staff and musicians who need access to the information it contains.

Because the music for performing ensembles often contains proprietary markings, this material is generally not loaned or circulated beyond the institution. In these cases, the performance library catalog data may also not be shared beyond the members of the organization. Consequently these libraries may not need to follow the standardized rules for description and classification that are used by organizations that serve the public. It is up to the performance librarian to determine the format, rules, sources, and amount of information needed in their catalog.

Performance librarians who have access to a trained cataloging staff can take advantage of their knowledge and resources. Professional catalogers follow the standardized rules established by their organization or a larger agency to determine the proper name, title, and physical description that identifies the item. Performance libraries that operate independently will have to develop their own resources and practices, choose their catalog format, and define their own set of standards for entering data.

The cataloging instructions that follow are directed toward the small or independent performance library that is responsible for researching, entering, and maintaining its own catalog data. Because the cataloging rules used by larger institutions are set forth in manuals that can be consulted independently of this text, those rules will be addressed here only as they relate or apply to the independent library catalog.

Regardless of the size or scope of the organization, the library catalog should contain accurate information in a consistent format that will be functional and easy to use.

CATALOG ACCESS AND CONTENT

The library catalog may be kept on a computer database, catalog cards, a typewritten sheet of paper, or a handwritten ledger. Of these, the card catalog may be the easiest system to use and maintain, while a computer database provides the greatest flexibility, allowing searches and custom reports of information. The choice of format for the catalog should be based on the library's staffing, budget, facilities, and the needs of its users.

Access to the performance library catalog should be available to library staff, music directors, conductors, and others as determined by the librarian or the organization. If the catalog is in a computer database, it may be shared as a file or accessed through a computer network or the Internet. If so, it is vital that the privilege to write, delete, and change the catalog information be restricted to the performance librarian or cataloger, to ensure that the data is not altered unintentionally by other users.

If patrons search the catalog using index cards or printed reports, the librarian must decide what access points are important. That is, do users need separate printed cards or reports sorted by composer, title, arranger, and shelf number, or will a simple composer list suffice?

Catalog cards with different access points (title, composer, arranger) can be printed on colored cards to identify their function. Color cards could also be used to indicate different collections of music, such as Pops, Dance Band, Chamber Music, Scores, or other special collections. The cards can be combined into one file to show all of the library's holdings, or separated according to their function.

For most large ensemble music, a report or card file sorted by composer is necessary, while a report sorted by title may also be helpful. This is particularly true if the library has a collection of popular music where the composer's name may not be as familiar to the user as is the title of the song. Medley titles are usually more familiar than the medley arranger, particularly if the work contains music by several composers and each individual title in the medley is not cataloged separately.

A report sorted by musical form or style may be helpful to a conductor for browsing and program planning. Conversely, a report sorted by accession number or shelf order is most useful to the librarian for recording works added or deleted from the catalog and to identify which accession number will be used next. This shelf list is helpful in determining when a work was added to the library and may

be maintained by catalog cards, a written ledger, or through a date stamp field in the computer database. A backup copy of the shelf list should be stored off-site as a record of the library's holdings for insurance purposes in case of disaster or loss.

THE CATALOG DATA

When adding a new work to the library, gather all the information necessary to make the catalog record as accurate, complete, and useful as possible.

A blank cataloging form with defined fields to record bibliographic and inventory information may be used to record all pertinent details. (See the sample cataloging forms in the appendix.) The form can be stored with the parts or in a separate file, and information from the form can be used to type the catalog record.

With a printed card catalog system, the amount of information that can be included is limited by the size of the card, unless multiple cards are used. The basic information to record includes the title, composer, and shelf location of the item. Publication information helps distinguish between specific editions or sets, and an area for "notes" allows room for additional details (see figure 3.1).

A computer database will allow virtually unlimited information storage.[1] Depending on the software, the catalog may not be restricted by size or number of data fields. The information can also be easily searched, stored, and sorted into a variety of reports. When designing a catalog using a database software application, be sure to create a separate data field for each item of information that will need to be searched or used in a report, so the data records may be sorted and organized efficiently (see figure 3.2).

Box #:   **728**

Composer: **DEBUSSY, Claude**

Title: **Rhapsody for Saxophone and Orchestra**

Publisher: **Kalmus (Boca Raton)**   Set: **A**

Notes: **New set, 4/2002**

Figure 3.1. Catalog Card

Box no.	728
Composer	DEBUSSY, Claude
Editor	Nieweg, Clinton

Dates 1862-1918

Nationality France

Title 1 Rhapsody for Saxophone and Orchestra

Title 2 Rapsodie pour Orchestre et Saxophone

Publisher Kalmus (Boca Raton)   © date 1995

Plate no.   Duration 10:00

Edition no. A 8040   Set A

Instrumentation *3 *3 2 2 — 4 2 3 1 — timp, 3 perc — harp — strings
solo: Alto Saxophone

Notes New set, 4/2002
Reprinted, with corrections, from the Durand edition.

Performance May 18, 2002 — Commencement Concert, Jordan Hall
History   Greg Ridlington, soloist

Special category Solo: Saxophone; Rhapsody

Date created 5/1/2002   Date modified 5/21/2006

Figure 3.2. Database Catalog Record

The basic information to include in a catalog database is:

- title
- composer
- location of the music (folder, box, shelf, or call number)
- publisher
- notes (additional information such as "music director's set," "loan set," etc.)

Choral music catalogs will need this information:

- language of the text
- is the work sacred or secular
- vocal forces (SATB, SSA, TTB, etc.) and solo voices, if any
- what is the accompaniment, if any
- how many copies of each title does the library own

Additional information to include, as space or need allows:

- secondary composer
    for co-composers or lyricists. A tertiary field may also be helpful

the library has an extensive jazz, musical theater, or popular music collection.

- editor or arranger or translator
  a second arranger field may also be useful for pops collections
- secondary title
  for translated or alternate titles
- copyright holder
  in cases where this is different than the publisher
- copyright or publication date
- publisher's plate number
  this information can help identify the publication date of editions
- publisher's edition or catalog number
  useful when ordering extra parts to match the library's edition
- set number
  multiple copies of a work may be specifically identified by a set number or letter in addition to the catalog number. This can also help identify sets by their function (music director's set, reading set, etc.) or their order of acquisition.
- duration
  the timing of a work, from either a standard reference source or a recent performance. Additional space or data fields may be allowed to include individual movement timings.
- key
  helpful for arias and songs that may exist in alternate keys or transpositions
- musical form
  symphony, tone poem, aria, march, etc. (see examples in the appendix)
- keyword, subject, or topic
  a field to record brief words and phrases that describe the subject of the music or other association implicit or explicit in the music (a list of examples is included in the appendix)
- creation and/or modification date of the data record
- identity of the cataloger
- grade level (for educational materials)
- performance record (see page 40)
- scores (see page 32)
- instrumentation (see the following section)

Instrumentation

The instrumentation of a composition may be included in a catalog record for quick reference or, if structured properly, can be searched and sorted in a database. The information can be written out in full text or abbreviated into a code. Most reference sources and publisher catalogs use codes to give a concise yet detailed description of the orchestration. Typically this information appears as a numeric or alphanumeric code arranged in the score order of instruments. An example of woodwind and brass instrumentation coding is:

flutes	oboes	clarinets	bassoons	—	horns	trumpets	trombones	tubas
2	2	2	2	—	4	4	3	1

The number indicates how many players of that instrument are required for performance. Other instruments are given in an abbreviated form following the numerical list.

Figure 3.3 shows an instrumentation code for Berlioz's Trojan March, which is interpreted as 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 tuba, timpani, 2 percussion, 2 harps, and strings. Additional typographic symbols or abbreviations may be used to indicate woodwind doublings and auxiliary instruments.

```
Les Troyens: Trojan march
2 2 2 2—4 4 3 1—tmp+2—2hp—str
```

Figure 3.3. Instrumentation Code Example

Other systems follow a similar format, with slight variation in presentation. The examples below show the instrumentation of Hector Berlioz's Symphonie fantastique, op. 14, from a variety of reference books and publisher catalogs:

From *Orchestral Music: A Handbook* by David Daniels (4th edition):
2[1.2/pic] 2[1.2Eh] 2[1/Ebcl.2] 4 — 4 4[2tp, 2ct] 3 2[2 oph] — 4tmp+2 — 4hp [doubling 2 real parts] — str

From *Orchestral Music in Print* by Margaret K. Farish:
2 . 2 . 2 . 4 .   4 . 2+2cornet . 3 . 2 . timp, perc, 2harp, strings

From *The Edwin A. Fleisher Collection* catalog:
2 (2nd alt. Picc.) , 2 (2nd alt. E.H.) , 2 , 4–4 , 2 , 2Cnt. , 3 , 2–Timp. , Perc.– 2Hp.–Str

From the Breitkopf & Härtel catalog:

2(Picc).2(Eh).2.4. – 4.2.2CàP.3.2. – Pk.Schl(3) – 2Hfe – Str

From the Bärenreiter catalog:

2(picc),2(ca),2,4 – 4,2,2cornet,3,2oph,0 – timp(4), perc(3) – 4harps – str

From the Broude Brothers catalog:

2(pic)2(Ehn)24–42,2 cnt,32–4 timp,perc, 2 hp – strings

From the Edwin F. Kalmus Company catalog:

2d1, 2d1, 2(1st d e-flcl), 4 - 4, 2+2, 3, 2, 4timp, perc, 2hp, str

From the OPAS (Orchestra Planning and Administration System) software program (see figure 3.4):

Hector Berlioz
<Symphonie fantastique>, Opus 14

Fl:	2	1,2/P	Hn:	4	1,2,3,4	Timp:	2	1,2
Ob:	2	1,2/EH	Tp.	4	1,2,CR1,CR2	Harp:	2	1,2
Cl:	2	1/EC,2	Tb:	3	1,2,3	Kbd:	0	
Bn:	4	1,2,3,4	Tu:	2	1,2			
Prc:	3		Ext:	0		Strings:	16/14/12/11/9	

Bass Drum, Chimes; Cymbals (Pair), Field Drum
OFFSTAGE OBOE MOVEMENT 3 REQUIRES 4 TIMPANI; TWO CAN COME FROM PERCUSSION SECTION

Figure 3.4. OPAS Data Record

Although each example gives the instrumentation for the same composition, there are slight variations between each system. The librarian should adopt, adapt, or create a system that is easy to interpret and will provide the amount of detail needed by the library users. In a computer database, a carefully constructed system should also be searchable so that works of a specific instrumentation can be found.

Accuracy is important. Of the eight preceding examples, only three note that the 1st Clarinet doubles on E-flat Clarinet in the final movement.

Instrumentation codes for wind bands and ensembles are more complex. These compositions often include a wider variety of instruments than the typical orchestral score, and there is no standard instrumentation for wind, brass, or percussion ensembles. When counting the number of players required for performance, remember to consider divisi sections in the parts and notate all doublings to give an accurate account of player and instrument needs.

The following examples are instrumentation codes for the suite for wind ensemble from *Die Dreigroschenoper* (Little Threepenny Music) by Kurt Weill:

From *Orchestral Music: A Handbook* by David Daniels (4th edition):
2[1/pic.2] 0 2 2 — 0 2 1 1 — asx, tsx[dbl opt ssx] — banjo/opt gtr, bandoneon
— tmp/perc — hp[or gtr] — pf — [no str]

From the Universal Edition catalog:

2 Fl. (2. auch Picc.), 2 Klar., Alt- und Tenor-Sax. (auch Sopran-Sax.), 2 Fg. 2
    Trp., Pos., Tb. - Pk., Schl. - Klav., Banjo (auch Gitarre oder Bandoneon)

From *Wind Ensemble Literature,* compiled by Reynolds, et al.:

2 fl(pic), 2 bcl, a, tsax (also ssax ad lib), 2 bn, 2 tpt, trb, tu, t, p, bongo [*sic*]
    (also gtr and bandoneon ad lib), pno

From *The Wind Ensemble Catalog* by Gillaspie, Stoneham, and Clark:

2fl(pic) 2cl a-sax t-sax(s-sax) 2bn 2tp tb tu banjo gtr/harp piano accordion/
    bandoneon timp perc

From the OPAS software program (figure 3.5):

Kurt Weill
<Kleine Dreigroschenmusik> [Suite from <The Threepenny Opera>]

Fl:	2	1/P,2	Hn:	0		Timp:	1		1
Ob:	0		Tp:	2	1,2	Harp:	0		
Cl:	2	1,2,	Tb:	1	1	Kbd:	1		
Bn:	2	1,2	Tu:	1	1		Piano		
Prc:	3		Ext:	5	TENOR SAX/SOPRANO SAX	Strings:	0/0/0/0/0		

Bass Drum; Cymbals (Pair);   Accordion; Alto Saxophone; Banjo; Guitar;
Glockenspiel; Snare Drum; Tenor Drum;   Soprano Saxophone; Tenor Saxophone
Tom Tom; Triangle; Wood Block
BANJO DOUBLES GUITAR & OPTIONAL ACCORDION.
HARP CAN SUBSTITUTE GUITAR. SOPRANO SAX IS OPTIONAL.

Figure 3.5. OPAS Data Record

CATALOGING SCORES

Whether shelved separately or with their matching parts, scores should be cata-
loged for no other reason than to maintain an inventory of library property.
Scores come in a variety of sizes and formats. A full score shows all the written
parts in the composition. The staves are arranged vertically to show what voices
are playing simultaneously. Full scores used by a conductor usually come in a
large format for ease of reading on the podium. The same score is often published
in a smaller size for study or examination. These are identified as octavo size
(approximately 7 × 10.5 inches) or the smaller miniature score (approximately
5.5 × 7.5 inches).

Condensed scores are often the same size as the large format full scores, but
they show only the principal melodies and harmonies of the work. The notes are

compressed into two or more staves, often with cues to indicate the instrumentation. These types of scores are most often found with older band sets or educational materials.

The basic information to record when cataloging scores is:

- title
- composer
- arranger
- publisher
- call number or shelf location
- number of copies of the score

Additional information can be included for a more comprehensive data record:

- editor
- publication date
- type of score (full, condensed, vocal, piano, lead sheet)
- plate number
- edition number
- original publisher (if the score is reprinted from an earlier edition)

This information can be included with the cataloging record for the performance parts or in a separate database file or card catalog. Follow the same cataloging rules for scores as for parts.

Each copy of the score should be numbered by writing "copy 1," "copy 2," etc., on the front cover or spine of the score. Arrange, number, and shelve the scores sorted by publisher and edition. Because each publisher may use their own rehearsal figures or performance markings, it is best to give each score a separate cataloging record and number them accordingly.

For example, if the library owns two Kalmus scores and one Bärenreiter score of the same composition, number the Kalmus scores as "copy 1" and "copy 2." Number the Bärenreiter score as "copy 1" because it is a different edition and publisher than the Kalmus scores.

It is important to distinguish between different editions, publishers, and versions of a score because printed markings and measure numbers can differ between publishers. Be sure that when a score is loaned for a performance, it matches the set of parts that will be used.

It is often instructive, however, for the library to own scores of the same work by different publishers or editors. Conductors, players, and students can study and compare the opinions of different scholars and editors when preparing for their performance.

For scores in collections, such as the Dover Publications edition of *Great Romantic Violin Concertos in Full Score*, catalog each work in the collection. Create a separate data record or catalog card for each title. Include the title of the collection in a notes field or in an alternate title field. If the collection contains works by different composers, as the Dover example above, add a note telling where the score is shelved, such as "shelved under Mendelssohn," to find the score on the shelf.

If the scores circulate outside of the library, there should be a method in place to track them. Provide a sign-out sheet, check-out card, bar code, or other system, and be sure the patrons use it. A circulation system will also record who has used and marked the score for study or performance.

CATALOGING PROCEDURES AND STANDARDS

Many libraries follow standardized rules and formats for recording information about their holdings. These include the International Standard Bibliographic Description (ISBD), Anglo-American Cataloguing Rules (AACR2), Library of Congress Classification (LCC), and MAchine-Readable Cataloging (MARC) format. These systems prescribe how the information is entered in the library catalog to insure that the data is recorded in a consistent manner. This is particularly important if the catalog data will be shared with other users or libraries.

One of the first priorities when developing a library catalog or database is to set the standards for data entry. This will ensure that all pertinent information is included in the catalog record and that it is entered in a consistent manner so that all the appropriate holdings are found when the catalog is searched. An authority source should be used to determine established forms of names and titles in the catalog. The authority source can be a reference book, catalog, Internet site, or other reputable resource. By adhering to the spellings and title formats in the authority source, the catalog data will be entered consistently.

Cataloging with Authority Sources

Simply entering the information printed on the music into the catalog may create multiple headings for the same piece of music. Composer's names may appear in a variety of spellings on the printed music:

    Tchaikovsky
    Tchaikowsky
    Tschaikowsky
    Chaikovski

Chaikovskii
Chaikovsky

The title of Beethoven's Fifth Piano Concerto, for example, also appears in several different forms by different publishers in different languages:

Klavierkonzert Nr. 5, Es-Dur, op. 73
Konzert für Klavier und Orchester Nr. 5, Es-Dur, op. 73
Concerto for piano and orchestra, in Eb major, op. 73
Piano concerto no. 5 in E flat major, op. 73 "Emperor"

For composer names, choose a book, catalog, or other resource to be the authority source for the spelling of all composer entries in the catalog. This source should be authoritative, comprehensive, readily accessible, and easy to use.

Standard reference books should be part of any library collection and can be used for cataloging authority research. Reliable English language books for orchestral, choral, and opera composer names and work lists include the *Baker's Biographical Dictionary of Musicians* and *The New Grove Dictionary of Music and Musicians*. For wind ensemble and band literature, *The Heritage Encyclopedia of Band Music* is comprehensive. For jazz musicians, *The New Grove Dictionary of Jazz* is helpful, and *The Encyclopedia of Popular Music* (formerly *The Guinness Encyclopedia of Popular Music*) is useful for popular music composers and performers. See the bibliography for additional reference materials.

With access to online resources, it is easy to search the authority files at the Library of Congress[2] or other library catalogs[3] and enter that information into the performance library database. See the section on copy cataloging on page 39 for more information about this practice.

Enter the composer's name in the library catalog as it is spelled in the authority source, regardless of how it appears on the printed music. Also, when searching the catalog, be sure to use the name as given in the authority source. By entering and searching with the same information, all works by that composer will appear together in the card catalog or the database.

Established forms for music titles can also be found in standard authority sources.

For those performance libraries without access to professional cataloging standards or other cataloging information, however, consistency in the catalog database can be insured by following a few simple guidelines described in the section that follows.

ESTABLISHING A STANDARD TITLE

Structure of the Entry

For titles that contain a musical form (Symphony, Concerto, etc.), list all parts of the title in a consistent order: musical form, solo instrument(s), series number, catalog number, key, subtitle. This cataloging practice is known as constructing a "uniform title." A uniform title in a cataloging record brings together all versions of the same work which have been published under several different titles. By entering title information in a consistent format, all the symphonies of a single composer will appear together, all of the composer's concerti, etc., will appear together, as well as all the excerpts from a larger work. AACR2 prescribes the following order (Rule 25.30C): [4]

> Musical form (Symphony, Concerto; use the plural term if the composer wrote more than one work in that form: Symphonies, Concertos, etc.)[5]
> Medium of performance (if necessary, to identify the instrument or ensemble; i.e., piano, cello, band, etc.)[6]
> Serial number (no. 5)
> Opus number or thematic index number (op. 101, K. 364)
> Key (A major, E♭ minor)

A complete entry in this order would appear as:
> Concertos, piano, orchestra, no. 5, op. 73, E♭ major

Some examples of musical form titles that do not strictly adhere to AACR2 rules are:

> From *Orchestral Music* by David Daniels:
> Concerto, Piano, No.5, op.73, E-flat major (Emperor)

> From the OPAS database:
> Concerto No. 5 in E-flat major for Piano and Orchestra, Opus 73, "Emperor"

> A synthesis of the above:
> Concerto for Piano, no. 5, op. 73, E-flat major, "Emperor"

A movement excerpted from the larger work would include all the information from the complete title plus specific identification of the excerpt:

Concerto for Piano, no. 5, op. 73, E-flat major, "Emperor", 2. Adagio un
    poco mosso

When sorted by title, the database or catalog cards should be arranged to show the complete work first with the excerpts immediately following. In the same manner, excerpts from larger compositions should also be entered under the title of the primary work, so that all parts appear together in a search.

Leonore. Overture, no. 1, op. 138, C major
Leonore. Overture, no. 2, op. 72a, C major
Leonore. Overture, no. 3, op. 72b, C major
Così Fan Tutte, K. 588. Come scoglio
Così Fan Tutte, K. 588. Overture
Così Fan Tutte, K. 588. Soave sia il vento

The theory behind this practice is that a person browsing the catalog will search first for the larger work to find the smaller component.

For popular songs or selections from musical shows and movies, the opposite may be true. A person browsing the catalog may not be aware that the song "Put on a Happy Face" came from the musical *Bye, Bye Birdie*. The librarian should decide on the format of these title entries as this will affect the sorting order of database reports or may require typing a second catalog card as a cross-reference to the other form of the title.

If the song is considered to be more familiar by itself than as part of the show, the song title could be entered first with the source of the work following:

Put on a Happy Face (Bye, Bye Birdie)

If an additional or alternate title field is available, both formats could be listed. Be sure, then, to follow this practice consistently throughout the database:

Primary title field: Slaughter on Tenth Avenue (On Your Toes)
Secondary title field: On Your Toes. Slaughter on Tenth Avenue

Be consistent about entering punctuation in the data records, as this will affect how a computer sorts and searches the information and how catalog cards will be filed.

Initial Articles

Articles that appear at the beginning of a title should be inverted to put the first significant word of the title at the beginning of the card or data field. Move the

article to the end of the complete title, preceded by a comma and a blank space.

> Stars and Stripes Forever, The
> Magic Flute, The, K. 620
> Francs-juges, Les, op. 3. Overture

AACR2 directs the cataloger to omit the initial article when constructing a uniform title. If the performance librarian is not cataloging according to AACR2 rules, then the choice to invert or omit the article should be determined by the needs and the format of the catalog.

Common articles to omit or invert (from the Library of Congress Network Development and MARC Standards Office) include:[7]

> a, an (English, Hungarian, Irish, Scots)
> das, dem, den, der, des, die (Danish, German, Norwegian, Swedish)
> ein, eine, einem, einen, einer, eines (German)
> gli (Italian)
> i (Italian)
> l', la, le, les, lo, los (French, Italian, Spanish)
> the (English)
> un, una, une (French, Italian, Romanian, Spanish)

Establishing Titles: Other Issues

Because all the conventions outlined in the Anglo-American Cataloguing Rules may not be convenient or practical for a small or independent library, the performance librarian will have to determine the standards and practices to be followed. When developing data entry rules, some additional points to consider include:

- *Language of works with distinctive titles:* A distinctive title is a name by which a particular composition is known, usually given by the composer, such as *The Planets*, *Don Juan*, or *Oiseaux exotiques.* AACR2 directs that the title should be entered in the original language of the work, even though this may not be the common or familiar title that library users know.[8] For instance, AACR2 requires the uniform title *Zhar-ptitsa* be used for the work more commonly known as *L'Oiseau de feu* or *The Firebird*. The librarian must decide on the predominant language to be used in the catalog or what authority source will be used to determine the title of a given work. An alternate title field will allow additional titles in other languages or alternate forms to be included.

- *Language of works in a musical form:* For titles that include a musical form and/or instrument names, preference should be given to common-use terms in the native language. In English, for example, use "Concerto" rather than "Konzert" and "piccolo" rather than "ottavino."[9]

- *Plural or singular form of the title:* AACR2 states that titles containing musical forms should be entered as plurals (Symphonies, Sonatas, etc.), if the composer wrote more than one work in that form.[10] This may be inconvenient, confusing, or unknown to users unfamiliar with this convention. The librarian will need to decide if the titles will be entered as singular (Symphony) or as plural (Symphonies) forms.

- *Numbers in titles:* For composition titles beginning with an arabic number or roman numeral, the librarian must decide if the title will be entered as printed on the music or if the number will be spelled out. For example, the title "4 Ceremonial Fanfares" could be entered as "4 Ceremonial Fanfares," "Four Ceremonial Fanfares," or even as "Ceremonial Fanfares, Four." This distinction will affect the order in which catalog cards are filed, how the database sorts titles for printed reports, and ultimately how users search the catalog.

COPY CATALOGING

Copy cataloging is the practice of copying information from online or published library catalogs into your own library catalog. This practice can save a great deal of time in research and data entry. Copy catalog records provide format and authority information for title and composer entries, as well as publication and physical description data about the music itself.

With the proliferation of online catalogs, copy cataloging has become easier, requiring only access to the Internet. Published library catalogs can also be used. These include national union catalogs or the catalogs of large research libraries such as the Library of Congress, the New York Public Library, the British Broadcasting Corporation, and the Fleisher Collection at the Free Library of Philadelphia.[11]

Keep in mind, however, that not every library includes large ensemble performance music in its library catalog. It may be difficult to find a catalog entry that exactly matches your performance library's set of parts. It is more likely that these libraries will have full catalog records for scores of the same composition. In these cases, the title and composer information can be transcribed, even if the publication and physical description are different. Be prepared to do supplemental or original cataloging for items not found in other catalogs.

Use as much of another library's catalog record that pertains to the performance library holdings. Do not hesitate to edit the information to suit your

library's own cataloging procedures and the needs of the patrons. If necessary, add descriptive information or local subject headings to customize the information to the library's collection.

THE PERFORMANCE RECORD

In addition to creating catalog records with bibliographic information for the music materials in a collection, the performance librarian can also provide valuable information about the holdings by documenting the performance history of a work or an ensemble.

Recording the performance history of a work will chronicle its use at significant events or with notable performers. If the library has multiple copies of a work, the performance record will tell which set was last used by which conductor and what edits were made to the music for that concert (see figure 3.6). It is a useful tool to document both the historical and functional activities of the ensembles and the library. They can also be used to create repertoire reports which identify trends or gaps in repertoire selection and programming.

The performance record can be handwritten, typed, or computer generated, and may be stored with the parts, entered into a database, or both. Each method has its benefits. Stored with the set, the record can be compared with the parts in hand to examine bowings and editorial changes. A computer database record can be searched and sorted to identify all works on a given program, led by the same conductor, used at a special event performance, or programmed on a specific concert series.

When creating a computer database file for performances, each item of information can be stored in a separate field or typed into one large field. Although both methods can be searched for specific information, separate data fields for each item of information allows more flexibility in sorting and manipulating the information when creating reports. The performance record may be part of or linked to the catalog data record for the composition. A separate database of performances is helpful to document the use of music that the library does not own, such as rental music or sets brought by a guest conductor.

Performance Record

November 10, 2002	Graduate Conducting Recital; Soo Young Kwon, conductor	Brown Hall concert
	string count: 5 4 3 3 2	
October 16, 2002	Chamber Orchestra; Donald Palma, director	Jordan Hall concert
	string count: 5 4 3 3 2	
September 2002	Bowings from Orpheus Chamber Orchestra	
August 2002	New set	

Figure 3.6. Performance Record Documenting Events

| Composer: Sarasate, Pablo | | Arranger: Sarasate, Pablo | |
| Title: Carmen Fantasy on themes of Bizet, op. 25 | | Catalog no.: 1278 | |

Performance Record

Date	Orchestra	Timing	Notes
May 8, 2001	BPO; Keith Lockhart, conductor Mayuko Kamio, violin soloist	11:30	Opening Night at Pops 2001
July 1999	BPO; John Williams, conductor Gil Shaham, violin soloist	10:15	2 cuts in parts for Shaham

Figure 3.7. Performance Record in a Database Format

The basic information to record about concert performances should include:

- concert date (month, date, and year)
- ensemble name (if the library supports more than one ensemble, such as a pops orchestra or a school with several performing groups)
- conductor
- soloists

Additional performance information may also be helpful, such as:

- venue (if the ensemble plays in several locations or tours)
- event details or special notes (opening night, holiday concert, youth concert, commencement, etc.)
- unusual seating or stage arrangement
- performance timing

The performance record can also be used to note information about alterations to the parts or unusual details about the concert:

- string count used at the last performance
- offstage or additional players required
- the source of the current bowings
- cuts, edits, or errata corrections made to the set

In a library with multiple copies or different editions of a work, it is important to identify the specific set of parts used for each performance. The library accession number, catalog number, or set number should be noted if the performance record is not stored with the parts. In this way, music with a conductor's bowings or a soloist's cuts can be identified for study or reuse.

Gustav Mahler
Symphony No 1 in D

Performance History:

Date	Season	Project	Activity	Venue	Orch.	Conductor	Soloist(s)	Timing
3/22/1968	67 68 Sym	Sub 06	Concert	SH	BSO	Leinsdorf		00:56:00
3 23/1968	67–68 Sym	Sub 06	Concert	SH	BSO	Leinsdorf		00:56:00
4/5/1973	Temp	OR	Open Rehearsal	SH	BSO	B Haitink		00:56:00
4/6/1973	Temp	SUB	Concert	SH	BSO	B Haitink		00:56:00
3/5/1978	Temp	TOUR	Concert	OFH	BSO	S Ozawa		00:56:00
3/14/1978	Temp	TOUR	Concert	HK	BSO	S Ozawa		00 56:00
10/8/1992	92 -93 Sym	OR	Open Rehearsal	SH	BSO	S Ozawa		00:56 00
10/9/1992	92-93 Sym	SUB	Concert	SH	BSO	S Ozawa		00:56 00
10/10/1992	92 93 Sym	SUB	Concert	SH	BSO	S Ozawa		00-56 00
10/20/1992	92 93 Sym	TOUR	Concert	TM	BSO	S Ozawa		00:56:00

Figure 3.8. OPAS Database Record

Cataloging Checklist

☐ Assign accession number/shelf location
☐ Determine the spelling of the composer's name
☐ Determine the form of the title
☐ Complete the cataloging form (arranger, publisher, etc.)
☐ Enter information in library catalog, either by
    __database data entry
    __type and file catalog cards
    __update printed report

NOTES

1. The two most prominent commercially available software packages for orchestra library management and cataloging are: OPAS (Orchestra Planning and Administration System), manufactured by Fine Arts Software (http://www.fineartssoftware.com/), and Octaves, manufactured by Data Torque Ltd. (http://www.octaves.co.nz/main.htm) (1 June 2006).

Other commercial software packages are available for school, community, or church music libraries. (Some of these are reviewed by John Kuzmich Jr. in *School Band and Orchestra* magazine [May 2001], available online at http://www.sbomagazine.com/sbomag/may01/technology.aspx) (1 June 2006).

- Music Manager Software by HymnIndex Corp. (http://www.musicmanager.com)
- Pyware Music Administrator by Pygraphics, Inc. (http://www.pyware.com)
- RCI Music Library by Riden Consulting, Inc. (http://www.riden.com)

• WinBand by Music Data Management Software (http://www.winband.com)

• Your Music Librarian (http://www.yourmusiclibrarian.com)

Database software applications, such as FileMaker Pro and 4th Dimension, can also be customized to the library's specific needs.

2. The Library of Congress authority file can be accessed online at http://authorities. loc.gov (1 June 2006).

3. Examples of online catalogs for libraries with large music collections include the Sibley Music Library at the Eastman School of Music (http://www.esm.rochester.edu/ sibley/), the William and Gayle Cook Music Library at Indiana University (http://www. music.indiana.edu/muslib.html), the Fleisher Collection at the Free Library of Philadelphia (http://www.library.phila.gov/), and The Music Division at The New York Public Library (http://www.nypl.org/research/lpa/mus/mus.html). The Library of Congress includes links to many other online catalogs at its web site (http://www.loc.gov/z3950) (1 June 2006).

4. *Anglo-American Cataloguing Rules*, 2nd ed., 2002 revision (Ottawa, Ontario: Canadian Library Association; Chicago: American Library Association, 2002).

5. *Anglo-American Cataloguing Rules*, Rule 25.29A1.

6. *Anglo-American Cataloguing Rules*, Rule 25.30B. This information specifies the medium of performance, that is, the performing instrument or ensemble (piano, marimba, string quartet, band, etc.), if the title of the composition does not make that clear. For example: Concerto for Piano, Sonata for Marimba, Symphony for Band (identified as such in a catalog with both band and orchestra music, because a symphony typically implies a work for orchestra).

7. "Initial definite and indefinite articles," Network Development and MARC Standards Office, Library of Congress. Accessed at http://www.loc.gov/marc/bibliographic/ bdapp-e.html (1 June 2006).

8. *Anglo-American Cataloguing Rules*, Rule 25.27A1.

9. *Anglo-American Cataloguing Rules*, Rule 25.29A1. For more information on the AACR rules for uniform titles in music, consult rules 25.25 to 25.35.

10. *Anglo-American Cataloguing Rules*, Rule 25.29A1.

11. For a list of international library catalogs, consult Vincent H. Duckles and Ida Reed, *Music Reference and Research Materials: An Annotated Bibliography*, 5th ed. (New York: Schirmer Books, 1997). Chapter 7 lists "Catalogs of Music Libraries and Collections," while chapter 5, "Bibliographies of Music," includes national bibliographies and union catalogs.

Processing

INTRODUCTION

Once acquired and cataloged, a new set of parts must go through several steps of processing to be made a part of the library's collection. These steps include marking the music for ownership and inventory purposes, binding if necessary, and housing for shelving and storage.

Educational institutions and other large libraries have systematic procedures for processing books, sound recordings, and other materials in the general collection. This work may be outsourced or handled by an internal bindery department. Most small or independent performance libraries do not have the advantage of this support system and the librarians may have to process their own collections in-house. The practices outlined in this chapter are intended for those libraries.

The steps for processing large ensemble performance parts are:

1. Arrange the parts in score order.
2. Number the parts in the wind and string sections.
3. Mark the parts and scores with property stamps.
4. If necessary, bind or enclose the parts and scores in protective covers.
5. Prepare a storage envelope, folder, or box.

SCORE ORDER

Sets of performance parts should be inventoried and stored in score order, that is, the order of the instruments as they appear from the top of the page to the bottom in a conductor's full score.

This order usually reflects the pitch range of the instruments within their families: woodwinds, brass, percussion, and strings.

Unfortunately, this order of instruments is not standardized between composers or publishers, and the arrangement in any given score may vary from one composition to another. Therefore, the librarian should adopt a score order for the library that will be used when sorting, collecting, and inventorying the parts. This will keep the library sets arranged in a consistent and predictable order.

Examples of score order by ensemble:

Orchestra

Flutes 1, 2
Piccolo
Alto Flute
Oboes 1, 2
English Horn
Clarinets 1, 2
E-flat Clarinet
Bass Clarinet
Bassoons 1, 2
Contrabassoon
Saxophones (Soprano, Alto, Tenor, Baritone, Bass)*

Horns 1, 2, 3, 4
Trumpets 1, 2, 3
Trombones 1, 2, 3 (Bass)
Tuba

Timpani
Percussion (Snare Drum, Bass Drum/Cymbals, Accessory Instruments, Mallet
    Instruments)

Harp
Piano (and other keyboard instruments, such as Celesta, Organ, Accordion,
    Synthesizer, etc.)
Other instruments (Electric Bass, Guitar, Banjo, Electronic Tape, etc.)

1st Violin
2nd Violin
Viola
Cello
Double Bass

*Some orchestras list saxophones after clarinets because of stage seating and
    doubling arrangements.

Band and Wind Ensemble

Flutes 1, 2
Piccolo (C and D-flat)
Alto Flute
Oboes 1, 2
English Horn
E-flat Clarinet
Clarinets 1, 2, 3
Alto Clarinet
Bass Clarinet
Contrabass Clarinet (E-flat and B-flat)
Bassoons 1, 2
Contrabassoon
Soprano Saxophone
Alto Saxophone 1, 2
Tenor Saxophone 1, 2
Baritone Saxophone
Bass Saxophone

Horns 1, 2, 3, 4 (F and E-flat)†
Cornets 1, 2, 3‡
Trumpets 1, 2, 3‡
Trombones 1, 2, 3 (Bass)
Euphonium/Baritone Treble Clef§
Euphonium/Baritone Bass Clef§
Tuba
Double Bass

Timpani
Percussion (Snare Drum, Bass Drum/Cymbals, Accessory Instruments, Mallet
    Instruments)

Harp
Piano (and other keyboard instruments, such as Celesta, Organ, Accordion,
    Synthesizer, etc.)
Other instruments (Electric Bass, Guitar, Banjo, Electronic Tape, etc.)

†These may be transpositions of the same part or different parts requiring
    separate players.
‡Some bands and band music publishers list Cornets and Trumpets before

Horns. The order given above maintains consistency between orchestra and band inventories within the same library.

§These may be transpositions of the same part or different parts requiring separate players.

Stage, Dance, or Big Band

Alto Saxophone 1, 2
Tenor Saxophone 1, 2
Baritone Saxophone**

Trumpets 1, 2, 3, 4

Trombones 1, 2, 3, 4 (Bass)
Tuba

Drum Set
Auxiliary Percussion
Piano / Keyboards
Bass
Guitar

**Some theater or dance orchestrations use the label Reed 1, Reed 2, etc., for woodwind parts and often require the players to double on additional instruments.

NUMBERING PARTS

Check that all parts listed in the score are included in the set. Then arrange the parts in score order and number them in this sequence. With the parts in their numerical order, the librarian knows that the set is complete and ready to be distributed or put away. Using these numbers greatly reduces the time spent sorting and taking inventory of the individual parts.

Numbering Parts in the Wind Set

Parts for the wind, brass, percussion, harp, and keyboard sections are numbered sequentially in score order. Mark the number clearly at the top of the page in the same location on each part in the set (see figure 4.1).
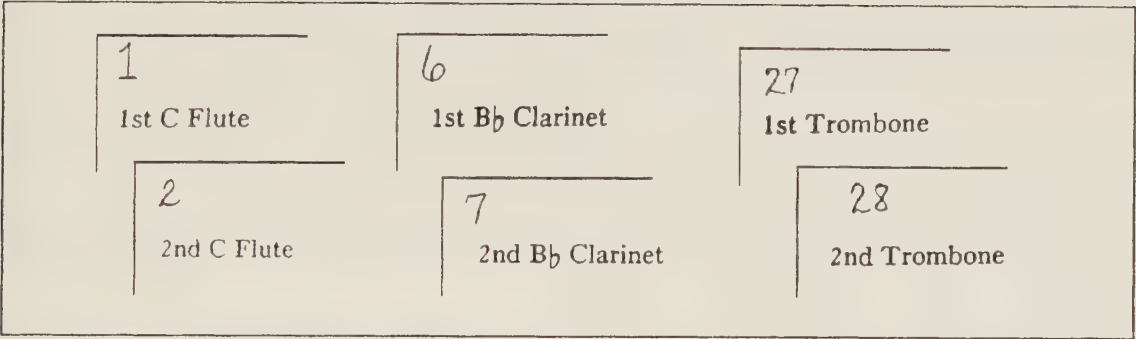
Figure 4.1. Numbered Wind and Brass Parts

Because the number of instruments may vary depending on the instrumentation of the work, the total number of parts and the assignment of those numbers will change from set to set. Consequently, the 1st Trombone part will not always be number 27 in every set of parts.

For example, Tchaikovsky's Fifth Symphony will have a total of twenty wind, brass, and percussion parts, beginning with the 1st Flute as number 1 and ending with timpani as number 20. Conversely, Haydn's Symphony No. 45 will have a total of only five wind, brass, and percussion parts, beginning with the 1st Oboe as number 1 and ending with the 2nd Horn as number 5.

In the wind, brass, and percussion set, each unique part should receive a separate number. Duplicate or multiple copies of a given part should all receive the same number, but with a letter added to differentiate each of the multiple copies.

For example, Dvorak's *Carnival* Overture requires three percussionists playing crash cymbals, triangle, and tambourine. The Breitkopf & Härtel edition notates all three instruments together on one "Percussion" part. The librarian should prepare three separate copies of this part, one for each player/instrument. Because these parts are three reproductions of the same "Percussion" part, they are numbered 22 a/c, 22 b/c, and 22 c/c.[1]

In figure 4.2, three percussion instruments are notated on the same part. A separate copy of the part is prepared for each player and instrument and is marked for the specific instrument.

In another example, if both a principal and assistant principal horn player are used in Beethoven's Ninth Symphony, each player will receive their own copy of the 1st Horn part, and the parts will be numbered 9 a/b and 9 b/b.
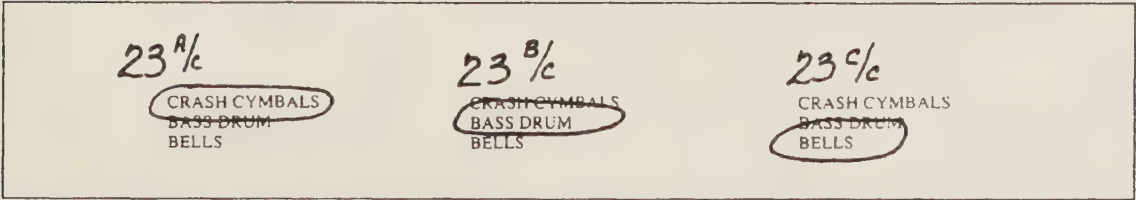

Figure 4.2. Numbered Duplicate Percussion Parts

The first letter identifies the specific copy of the part and the second letter tells how many total copies of that part are used in the set. In this way the triangle player will always get the same part with the markings or cues added for the last performance. The librarian will also know that if part number 22 b/c is missing from the set, it is the same as part number 22 and not a separate, unique part. This is helpful information when replacing lost parts in an emergency or when ordering additional copies for the set.

Woodwind players often double on another instrument in their family. Typical woodwind doubles are flutes playing piccolo, oboes playing English horn, B-flat clarinets playing E-flat, alto, or bass clarinets, and bassoons playing contrabassoon. This ability is common in ensemble playing so that two instruments notated on one part are generally expected to be performed by one musician. If two or more players divide a doubling part, each player should receive his or her own copy of the part and each part would receive the same inventory number with a letter added to identify each copy.

Some sets of band or school ensemble music combine several instruments from different families on a single part, such as "Flutes, Oboes, and Bells" or "Bassoons, Trombones, and Baritones." In these cases it may be more efficient to select all the parts needed for the ensemble, arrange them in score order, and number them sequentially from top to bottom. Letters could then be used to identify duplicate copies of parts only within the same instrument family, thereby avoiding excessive duplicate numbers or letters scattered throughout the set.

When all parts in the wind, brass, percussion, harp, and keyboard set are numbered, identify the last part in the set by either drawing underscore lines beneath the number, circling the number, or reiterating the number as a fraction, such as "25/25," showing this is number 25 of 25 total parts. It is also helpful to show the total on the first numbered part. Write the total number as a fraction, such as "1/25." In this way, two parts show the total number of parts in the set (see figure 4.3).

Whereas most standard works for orchestra have a predictable instrumentation, works for a very large orchestra, pops orchestra, or wind ensemble can include a variety of other instruments, such as saxophones or rhythm section instruments. As long as these parts are arranged in the set in a consistent manner, according to the library's score order, they will be easy to find and inventory. The librarian will always know that the harp part follows the percussion, and is
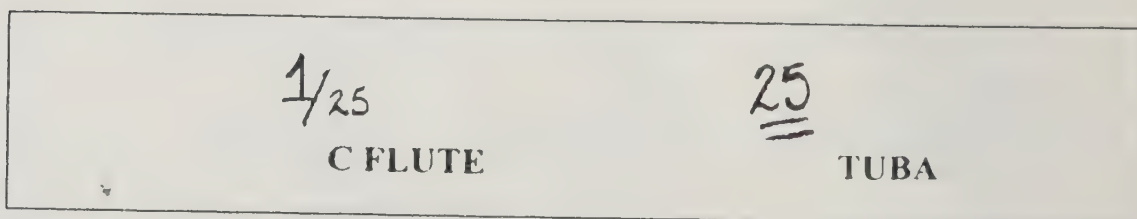
1/25

C FLUTE

25

TUBA

Figure 4.3. First and Last Numbered Parts in a Set

followed by the piano and then the celeste, and that the pops arrangement has the guitar part following the electric bass part. Maintaining this fixed order from set to set will reduce the misfiling of parts, eliminate instrumentation confusion, and make the inventory process more efficient.

Numbering Parts in the String Set

String parts are first organized by section (1st Violins, 2nd Violins, Violas, Cellos, Basses) and then numbered by the stand and by player, if necessary. Number each part within its section to show the stand where it will be used, marking at the top of the page in the same location on each part in the section (see figure 4.4).

The first violin part on the first stand is numbered "1st Violin 1," and the second stand "1st Violin 2." The other sections are numbered similarly: 2nd Violin 1, 2nd Violin 2 . . . Viola 1, Viola 2 . . . etc. In this manner, the principal player in each section will always get the first stand part and the third stand player will always get the same part used and marked by the third stand player at the last performance of the work, with any cues, tacets, or divisi notations specific to that stand.

If the library provides a part for each of the two players on the stand, each part can be further identified by a letter indicating the outside player (closest to the audience) as "A" and the inside player (farthest from the audience) as "B." The section parts would then be numbered as follows: 1st Violin 1a, 1st Violin 1b, 1st Violin 2a, 1st Violin 2b, etc.

Compositions with divided or multiple string sections require additional information when labeling parts. For example, Bartók's *Music for Strings, Percussion and Celesta* requires the string parts to be clearly labeled for Orchestra I or Orchestra II and then identified by stand number.

Other works with an unusual distribution of players and parts also need more specificity. Music from musical theater shows, theater orchestra selections, and some educational compositions may divide the violins into A, B, and C sections. When marking these parts for a traditional 1st and 2nd violin section, try to dis-
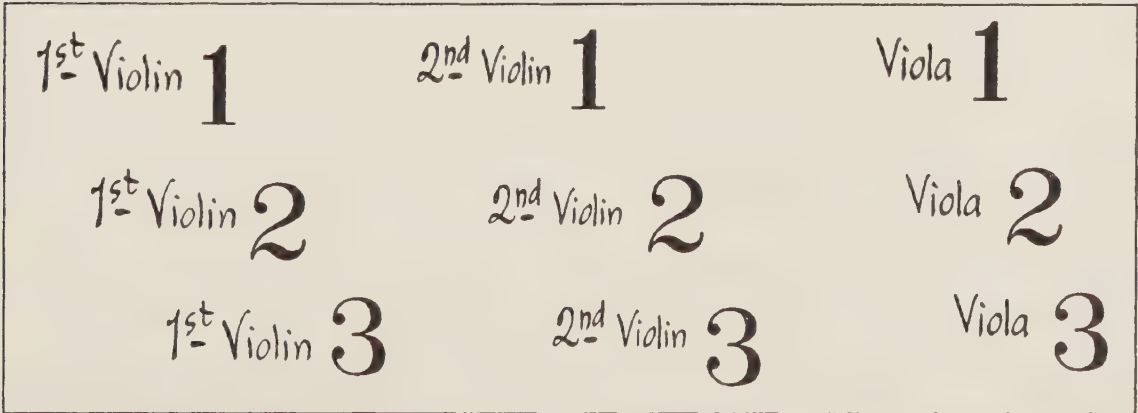
1ˢᵗ Violin 1   2ⁿᵈ Violin 1   Viola 1

1ˢᵗ Violin 2   2ⁿᵈ Violin 2   Viola 2

1ˢᵗ Violin 3   2ⁿᵈ Violin 3   Viola 3

Figure 4.4. String Parts with Stand Numbers

tribute the parts evenly between the players and assign players with the same part to sit near each other for better ensemble playing. This part assignment should be coordinated with the conductor or concertmaster to make them aware of the seating and part distribution.

For example, Bernstein's "Three Dance Episodes" from *On the Town* has A, B, and C Violin parts. With a violin section (2 players per stand) of six stands of 1st violins and six stands of 2nd violins, assign the 1st violins of stands 1–4 to Violin A, assign 2nd violins on stand 1–4 to Violin B, and assign the 1st violins stand 5–6 and 2nd violins stand 5–6 to Violin C. This way the principal voice of the Violin A part is at the front of the section and the players on each A, B, and C part are seated close together to help them hear each other.

Numbering Choral Parts

Each choral part should be numbered consecutively so they can be counted and inventoried quickly. Write the number in the same location on each part. In the cataloging process, it is also helpful to note the total number of parts in the database or on the catalog card for reference in case more parts must be ordered. These numbers can also be used to distribute and track the parts assigned to each chorus member. See the chapter on Distribution for more information.

Guidelines for Numbering Parts

- Mark the inventory or stand number in a consistent location at the top of each part within the set, on the left, right, or center of the part, wherever there is room on the page.
- Use a dark pencil, pen, or rubber stamp set to mark the numbers.
- Arabic numbers (2nd Violin 6, 2nd Violin 7, 2nd Violin 8) tend to be recognized more quickly than Roman numerals (2nd Violin VI, 2nd Violin VII, 2nd Violin VIII).
- Each unique part should receive a different number.
- Duplicate or multiple copies of the same part should all receive the same number but with a letter added to differentiate the copies.

PROPERTY MARKINGS

Label the library's parts and scores with an identifying mark. The most efficient way is to use a rubber stamp with the organization's name or logo. Alternatively, the parts could be embossed with a device that leaves a raised impression in the paper. Either method will allow lost music to be quickly identified and returned.

Rubber stamps may also be used to number parts in the set, mark instrument names on part covers, or to label parts or sets by ensemble, collection, or for a specific use.

Some libraries also stamp or write the work's library accession number on each part for faster reshelving.

Contact a local office supply store or library equipment company to purchase or order custom stamps.

BINDING MUSIC FOR PERFORMANCE

A primary difference between an academic music collection and a working performance music collection is how the material is used. Binding and preparation of music intended for performance has different requirements than music used for study and scholarship.

Music for performance must be bound so that it lies flat when opened. The notes must be large enough for a player to read at a distance of 2 to 3 feet as it sits on a music stand and, in the case of string section parts, to be read by two players sharing a single stand. The music paper should be of sufficient weight to remain upright on the stand and sturdy enough to withstand writing and erasing of bowing marks and performance notes.

Most parts from publishers are bound well enough to use without additional work. On occasion, rental parts will need repair, purchased parts will need reformatting to improve page turns, or new compositions will need parts created. The librarian should know how to prepare a good performance part and be able to lecture or advise composers and copyists on music preparation issues.

Alice Carli gives detailed instructions on simple and complex bindings for books, scores, and parts in her manual, *Binding and Care of Printed Music.*[2] Consult this text for information about music binding techniques and procedures in academic libraries. Performance libraries with limited staff and resources may need other solutions. Some binding techniques commonly used in performance library collections are described below.

The following terminology, taken from the publishing industry, will be used when describing part layout and construction. The individual sheets of paper that make up a part are referred to as *leaves*. A *page* is one side of a leaf. The front of the leaf, the side that lies to the right in an open part, is called the *recto* page (or simply *recto*). The back of the leaf, the side that lies to the left when the leaf is turned, is called the *verso*. Rectos are odd-numbered pages; versos are even-numbered pages.[3]

Performance parts are generally bound in one of two ways: four page signatures grouped together or single leaves taped together at the spine.

Parts Bound in Signatures

A signature is a single large sheet, folded in half, creating four pages of music (see figure 4.5). Most published parts consist of one or more signatures, gathered together and bound at the spine.

A part made up of signatures can be created from single leaves. For example, six single leaves with music printed on both sides, when taped together to form signatures, will yield a part of twelve pages total.

To create a signature bound part, arrange the single leaves so that the first leaf (page 1 and 2) lays on the right and the last leaf (page 11 and 12) lays on the left, touching along the long vertical edge (see figure 4.6). Tape the two leaves together along the long edge using flexible cloth tape[4] or another sturdy yet flexible tape product, such as Filmoplast,[5] hinge repair tape,[6] or even adhesive tape if a better product is unavailable. Fold the leaves together so that the taped spine is on the outside of the fold.
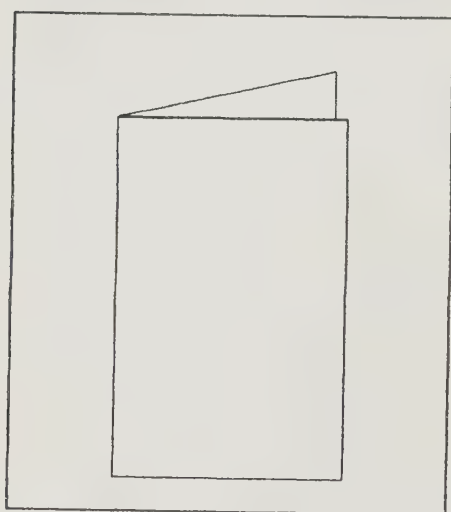
Figure 4.5. Single Signature

11 (on recto)   2 (on verso)

12   1
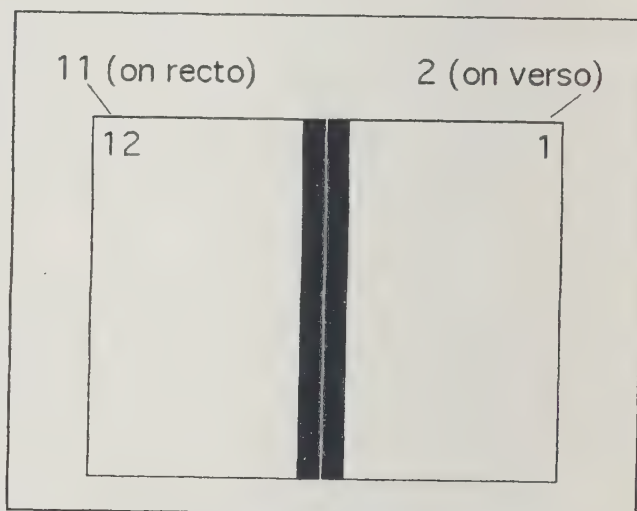
Figure 4.6. Outer Leaves Taped Together

Tape the next two leaves in the same manner (page 3 and 4 and page 9 and 10) until all leaves are paired up and taped.

Insert each set of taped leaves inside the other to create a part of three 4-page signatures (see figure 4.7a).

Bind the signatures together by sewing or saddle-stapling from the outside of the spine into the folded sheets (see figure 4.7b). The part should lay flat when opened and be sturdy enough for use in performance.

If a single loose leaf must be added to a bound part, place it in position aligned with the other leaves. Using flexible cloth tape, affix the leaf to a signature, taping the left margin of the recto onto the adjacent signature. If necessary, remove the binding stitches or staples to make the leaf lay properly in the part, then rebind the part. Trim the inserted leaf to match the size of the other leaves.
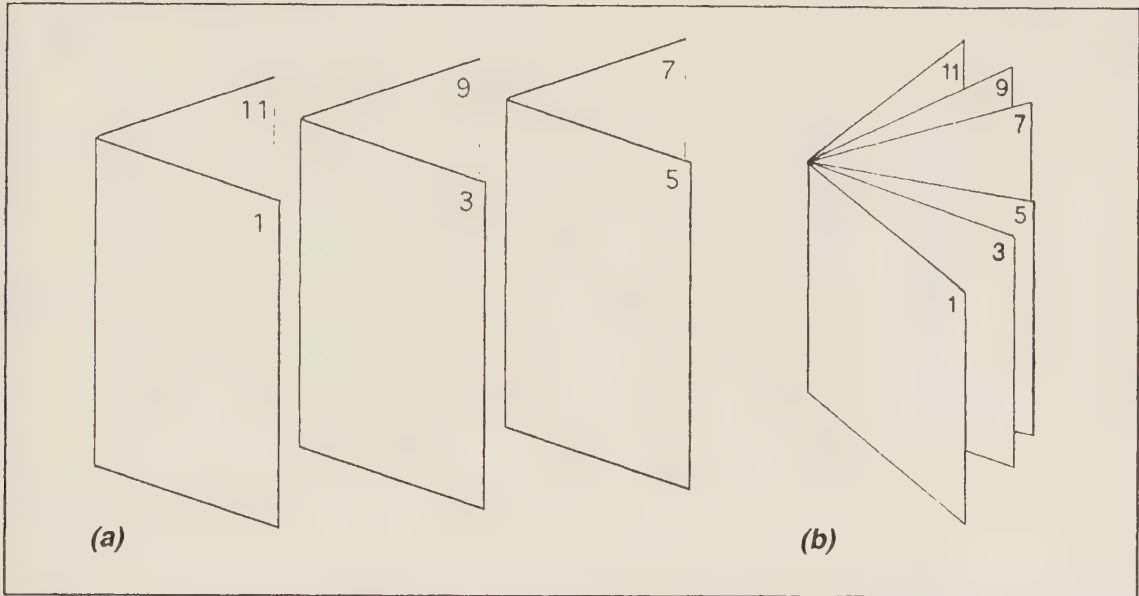
Figure 4.7. (a) Exploded View of the Signatures in a Bound Part (b) Bound Part

Parts Bound with Tape

Single sheet parts may also be bound together using flexible cloth tape. Given a part made up of single sheets with music printed on both sides, arrange the sheets in order by page number (see figure 4.8). Fan the pages, leaving a small strip of the left margin of each recto visible (see figure 4.9a). Lay a strip of flexible cloth tape over the left margin of the sheets so that the right half of the tape touches each of the pages and the left half of the tape folds over onto the verso of the last leaf. The tape will adhere to the exposed margins of each leaf, securing them in the spine of the part (see figure 4.9b). The flexible cloth tape allows each page to lay flat while it remains attached to the taped spine.

Parts made up of single sheets that are glued or stapled to each other along the left margin require folding and creasing the paper to make the pages stay open. This is not an efficient way to bind parts, since they tend not to lay flat on the stand.
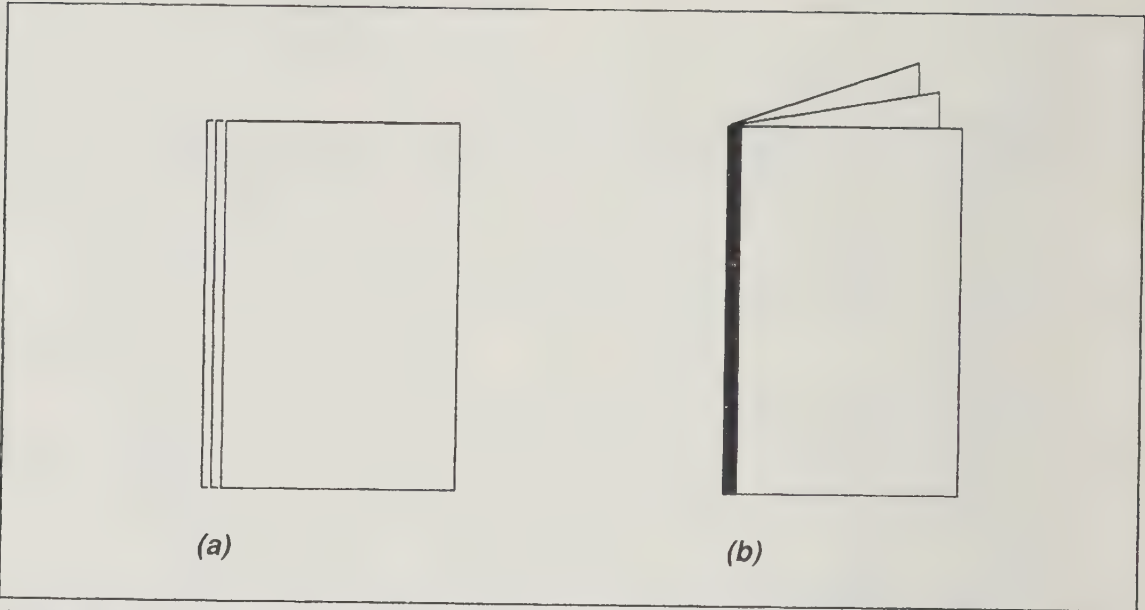

Figure 4.8. Part Made of Single Sheets

Figure 4.9. (a) Single Sheets, Fanned (b) Bound Single Sheets

Accordion-Fold Parts

Accordion-fold or fan-fold parts are single-sided sheets of paper taped together in order, side by side on the long edge. If possible, avoid making accordion-fold parts because they can be unwieldy on the stand and may not properly address the issue of page turns. If an accordion-fold binding must be used because of player needs or performance set-up, format the part as follows for maximum efficiency and stability.

Use at least 70-lb offset or heavier weight paper. Attach the pages using flexible cloth tape, hinge binding tape, or adhesive tape. Always join the pages with the taped spine on the outside of the fold; that is, when the pages are folded, the taped spine is visible. Folding pages with the taped spine on the inside of the fold creates a gap between the pages where sticky tape is visible and likely to attach itself to other pages and parts.

To create an accordion-fold part, begin with single sheets of music, copied on one side only. Lay pages 1 and 2 side by side, face up, touching along the long vertical edge. Place a heavy object (stapler, book, or other item) in the middle of each page to hold the paper in position. Attach the two pages with a vertical strip of tape on the long edge where they meet (see
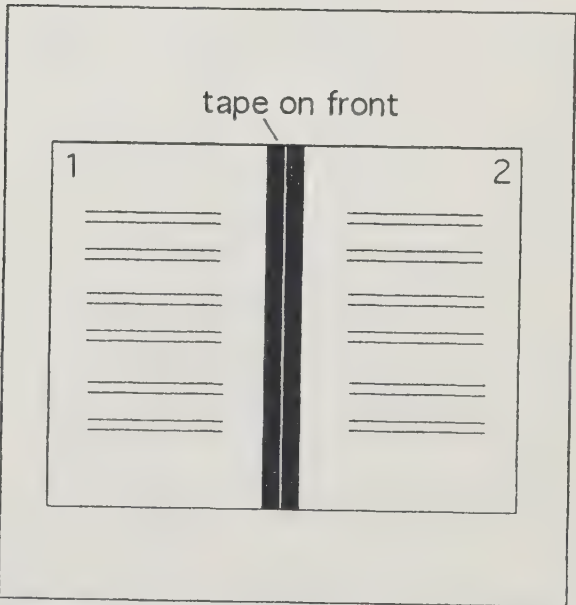

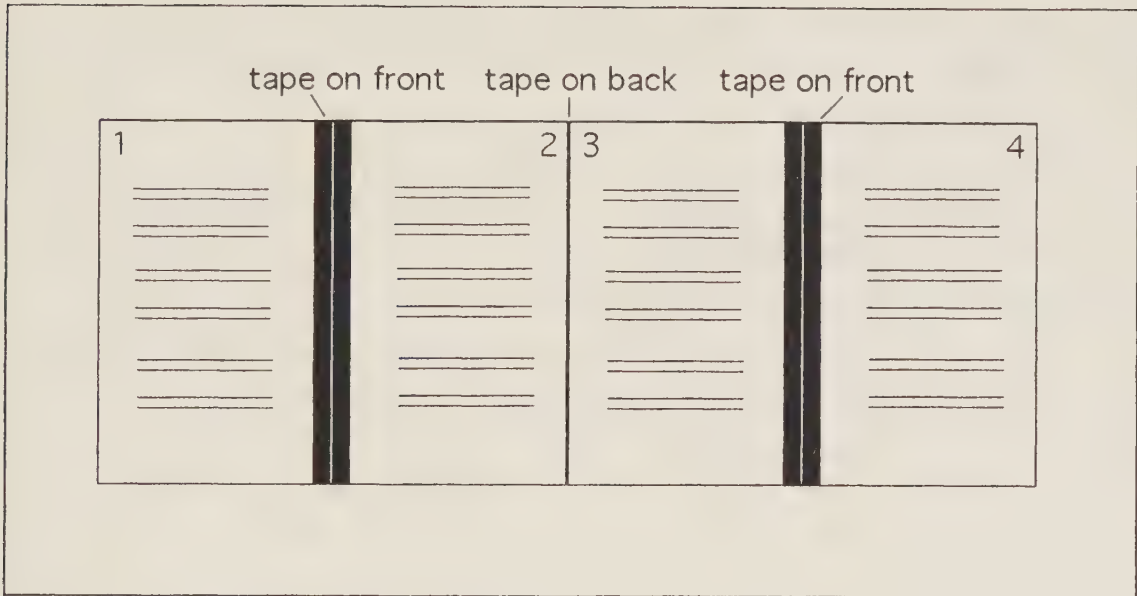*Figure 4.10. Accordion-Fold Part, Pages 1–2*

tape on front   tape on back   tape on front

1   2 | 3   4

Figure 4.11. Accordion-Fold Part, Pages 1–4

figure 4.10). Fold and crease the pages to be sure the tape adheres to the paper. Trim any excess tape from the top and bottom of the page.

Next, lay the taped pages 1 and 2 face down on the right and lay page 3 face down on the left. Attach page 3 to page 2 with a vertical strip of tape along the back of the part. Fold the pages with the tape on the outside of the fold and crease them to be sure the tape adheres to the paper. Trim any excess tape from the top and bottom of the page.

Flip the three taped pages over so they are face up and lay page 4 face up to the right of the taped pages. Tape page 4 to page 3 with a vertical strip of tape, as before (see figure 4.11). Fold and crease the pages to be sure the tape adheres to the paper. Trim any excess tape from the top and bottom of the page.

Continue in a similar fashion until all pages in the part are taped together. Assembling the part can be done in any order that is convenient, such as all the face up pages first (1 to 2, 3 to 4, 5 to 6), then all the face down pages (2 to 3, 4 to 5, 6 to 7).

If using adhesive tape, first lay a 2-inch-long strip of tape horizontally across the top edge of the pages to attach them. Add a second strip across the bottom edge of the pages. This not only holds the pages in place for taping, but gives additional security against tears at the seam. Lay one long strip of tape vertically on the long edges where the pages meet, so it attaches to the tape strips at the top and bottom of the page. Fold and crease the pages to be sure the tape adheres to the paper.

Binding Scores

Some conductor's scores, choral scores, or performance parts may be too large for a tape-binding system to be efficient. These materials may be bound in-house using either a plastic spiral coil or a comb-binding system. These binding machines are

reasonably priced and available from several manufacturers. Choose a machine that will accommodate large format materials with a binding edge ranging from 11 to 17 inches.

Of the two systems, the spiral coil binding tends to lay better on the stand with less noise when turning pages. Some plastic combs may crack and break as they age. Commercial printers and photocopy businesses also offer these bindings if the library can afford to outsource this work.

For case-bound (hard-cover) binding, contact a local book bindery. Academic performance libraries may be able to submit binding work through the school's library contract. More information on this type of binding can be found in Alice Carli's manual.[7]

Part Covers

Pamphlet binders, plastic covers, and most commercial music binding devices may not be efficient for sets of large ensemble music. The thickness of most press-board covers makes them inconvenient to store and the binders are bulky on the music stand. Also, the cost to purchase covers for an orchestra set of 50 individual parts is often prohibitive.

A more practical method of protection is to make part cover sheets from a heavyweight paper, lightweight card stock, or lightweight buckram. Cut the cover slightly larger than the part and tape, saddle staple, or sew the part into the center fold of the cover. Parts that consist of a single page or leaf should always be bound inside a part cover, if possible, to protect them from abuse and loss. The cover should then be labelled with the title, composer, instrument name, and the library identification stamp.

While not every set of parts requires individual covers, this step will help extend the life of the music and protect fragile or valuable parts.

Repairs

Performance parts, in the normal course of their use, receive more rough treatment than study materials. To a certain degree, these parts may be considered transient and may need to be replaced as they become worn, damaged, or fragile. The music receives wear-and-tear through repeated writing and erasing of bow markings and rehearsal annotations, transportation and storage in folders and music instrument cases, and other abuses.

However, the more information entered on these parts (bow markings, errata, page turn corrections, performance cues and notes), the more valuable they become to the player and the more time consuming it is to replace them. It is important to protect and repair these parts in order to extend their useful life.

The first step is to encourage the musicians to take care of their music. The most serious damage often comes from a player who forces the part into a music case or writes on the part with an improper pen or marker. For a small investment, the players could be provided with paper music folders from a local music store for their personal use to help protect their music.

Encourage the musicians to bring any music needing repair back to the performance library. Repair work can be handled better in a library with the appropriate supplies and facilities than by a musician with a roll of duct tape.

Ideally, any repairs should be made with preservation-quality materials to ensure the long life of the music. In reality, Japanese paper and document repair tape are not durable enough for the heavy use that performance materials receive. Supplies used for repair should be sturdy but maintain the functionality of the music.

For either repair or binding, do not use masking tape as it will dry out and lose its adhesive. Also do not use thick tapes, such as electrical, strapping, or duct tape, because they will not fold and crease properly and are usually too heavy for the weight of the paper. These tapes tend to be opaque and will obscure any music that they cover.

Tears in the paper should be repaired with nonyellowing, transparent adhesive tape or paper tape. Weak page edges may be reinforced with tape to strengthen the paper, particularly at the corners where the players turn the page. Torn corners may be replaced by cutting a similarly shaped piece of paper and taping it into position to reconstruct the corner. Torn or weak bindings should be reinforced with flexible cloth tape or hinge repair tape. Loose inner pages should be taped or stapled into the part so they are not lost and do not fall out during a performance.[8]

SHELF ARRANGEMENT

Libraries with large collections may apply or adopt a standardized classification system, such as the Library of Congress Classification system or the Dewey Decimal Classification system, to identify and organize the music on the shelves. For smaller or independent performance library collections, a simpler classification scheme is more practical.

In an informal survey of MOLA members, half of the orchestra libraries were arranged alphabetically by composer and half by accession number. A few libraries in each category also grouped the music into genres, such as Symphonies, Concertos, Pops, etc., before applying the numerical or alphabetical arrangement.

Each system has its advantages. Alphabetical arrangement works best when used with a small collection. The music can be browsed easily, as all the works

by a composer are shelved together. Locating and reshelving specific titles is also relatively convenient. When a new title is added, however, the collection must be shifted to make room on the shelf in the appropriate place within the alphabet. Acquiring a new copy of Beethoven's Fifth Symphony requires all works from C to Z to be shifted, unless room is left on each shelf to accommodate such growth.

Shelving by accession number allows for the most efficient use of available space. New titles are given the next number in sequence and are shelved at the end of the collection, so shifting is not required. It is necessary, however, to use a card catalog or database to find specific titles within the collection.

A subsystem of the accession number arrangement requires grouping the works into categories or genres and assigning a range of numbers to each category.[9] For example, symphonies would be assigned numbers between 1 and 500, concertos between 501 and 750, operas between 751 and 1000, and so on. This system does not allow, however, for unlimited growth and, as the library collection expands, it may one day run out of numbers in a given category.

The size of the material may also influence shelf arrangement. In a collection of band music, march music sets (measuring 5.5×7 inches) may be housed separately from the larger sets to make more efficient use of the storage space and to avoid misplacing the smaller items between the larger items on the shelf. Oversize parts and scores may need to be housed apart from the regular collection so they are not damaged or stored inefficiently.

Additionally, if the library has any special collections that are not incorporated into the working collection, such as theater orchestra arrangements or a conductor's personalized sets, they may be shelved in a separate location to avoid accidentally intermingling them in the working collection.

Libraries that separate materials by size or into separate collections, such as band, orchestra, jazz, or historical materials, may want to set up separate numbering systems for each collection, as well. In addition to the accession number, a prefix or suffix can be used to identify the material by location, size, or purpose. A collection of band music could be numbered B–1, B–2, etc., while the orchestra music is numbered O–1, O–2, etc., and the stage band music is numbered SB–1, SB–2, etc. When entering these compound catalog numbers into a database, be sure to put each component into separate data fields. Enter the prefix or suffix into a text field and enter the number into a numeric field to insure they will be sorted accordingly.

Chamber music collections, consisting of music from two to approximately ten players, can be classified and shelved a number of ways. The Library of Congress system provides for classification of numerous combinations of instruments. An alternate system that classifies the ensemble by instruments (woodwinds, brass, percussion, strings, and mixed ensembles) and uses a prefix code and accession number system is less complex and easier to apply. Details of one such system are given in Frank Byrne's book, *A Practical Guide to the Music Library.*[10]

Shelving Scores

Scores can be shelved with the ensemble parts or separately, according to the arrangement and needs of the library. Shelved together, the score will be housed in the same folder or box as the matching parts, and there will be no confusion about mixing editions or publishers. If the score collection is used regularly for study by conductors or students, it may be more convenient to shelve the scores by themselves for easier access and browsing.

For scores that are shelved separately, two approaches are most practical. In libraries that shelve parts by catalog number, the scores may be arranged using the same numbering system given to the parts.

Scores may also be shelved alphabetically by composer, then by title. This arrangement is convenient if the library has different editions of scores which do not match the library's set of parts. Owning different editions of a work is useful for study purposes to show alternate approaches to editing, scholarship, and performance practice.

Library of Congress or Dewey Decimal classification may be used in arranging scores, but this may not be practical if the rest of the performance library collection does not follow that system.

If space allows, miniature scores should be shelved separately from the large format scores, to avoid mixing large and small items on the shelf. The score cataloging record should then identify the size of the score and its location. Vocal scores for operas, oratorios, cantatas, and choral works may also be shelved separately because of their size and purpose.

Choral Music Reference File

As a convenience, a choral reference file can be created as an aid for conductors and musicians who want to examine music in the library collection. One copy of each part from the choral library is removed from the set and stored in a filing cabinet. The single parts are arranged by the same system used in the library, either numerical or alphabetical. With this system, a conductor can easily view any music in the collection without removing parts from each storage container. This is particularly helpful if the library collection is stored in a remote area.

STORAGE ON THE SHELF

How the music is physically housed and shelved depends largely on the facilities available in the library.

Ideally, sets of parts should be laid flat (horizontally) on a shelf inside a music box or envelope. This way the music is not shifted or moved needlessly and the pages are not stressed by continual friction or uneven weight on the individual sheets, as can happen with vertical storage. Inside a container, the music is protected from dust and light sources which can damage the paper. The boxes or envelopes could be stacked on top of each other if necessary, but the stacks should not be so large as to be awkward to move or so heavy that they place excessive weight on the music inside.

If the music must be stored vertically, be sure the containers (storage boxes or envelopes) are snug against each other, but not tightly packed together. The containers should stand upright, held in place by the containers on either side. If the shelves are not full, prop up the containers with heavy, metal bookends. Use wide bookends that are at least as tall as the envelopes to provide as much surface area as possible for the container to rest against. Some shelving units have built-in dividers, spaced at regular intervals on the shelf, which can support containers on shelves that are not filled to capacity.

Do not allow the containers to slip, fold, or lay at an angle on the shelf. Prolonged storage in this manner will make the paper inside bend and crease, damaging the music.

Some libraries store music vertically in filing cabinets and the same principles of shelf storage apply here as well. Be sure the music container rests flat on the bottom of the drawer and that the drawers are not packed too tightly with envelopes. Drawers that are not full should have an adjustable device to hold the envelopes upright. Lacking that, use empty boxes as space holders to keep the envelopes vertical.

STORAGE MATERIALS

There are several companies that sell boxes and envelopes designed for ensemble music storage.[11] Many of these products have inventory forms printed on their surface for convenience and are available in a variety of sizes to suit music of a specific size or ensemble. Generic manila envelopes from office supply stores may also be suitable.

Large envelopes (measuring from 10 × 13 to 12 × 15 inches) will accommodate most ensemble music. Oversize envelopes can be trimmed or folded to accommodate smaller music. Envelopes with a metal clasp closing may help keep out dust, but the clasps can rust and snag on other envelopes or fingers. Gummed or adhesive closures may not be suitable for long-term storage of paper. Envelopes without closures or open-ended envelopes may be more suitable, depending on the shelving situation.

Expanding or accordion file envelopes are used by many libraries. They are available in several sizes and offer the advantage of growing to accommodate the size of the set. Be careful that the flexing of the envelope as it is moved, opened, and shelved does not abrade the paper that rests against the ridged bottom of the container. To avoid this wear and tear, place a thick piece of paper or cover stock on the bottom of the envelope or around the music so the individual parts are not pinched in the accordion folds.

Storage boxes offer sturdier protection for the music. Several styles are available commercially from library supply companies.[12] Depending on their size, the boxes may hold one or several sets of parts. A box with dimensions of 12×15 inches can accommodate several 11×14-inch or larger envelopes that are trimmed to fit inside the box.

Archival quality storage materials offer additional protection because they are intended to preserve and extend the life of their contents. These products are sturdy and well constructed, although they tend to be more expensive than other storage materials. The combination of "acid-free" envelopes and boxes provide protection to paper items and should certainly be used with music or special collections that are irreplaceable, unique, or historically significant to the organization. Library and archival product supply companies sell envelopes and storage boxes in a wide variety of sizes and styles.

When storing music for short or long term, avoid containers or fasteners that can damage the paper. Envelopes and boxes that have a high acid content can transfer chemicals to the music and degrade or discolor the paper. Rubber bands can dry out with age and adhere themselves to the paper. Metal clips or clasps can rust and damage the fibers of the paper.

SHELVING UNITS

The shelving storage units themselves should be solid, four-post metal shelves, sturdy enough to hold the weight of stacks of paper and books. Avoid thin wood shelves that could warp and bow. Wood shelves are also more difficult to clean and may absorb moisture. At the same time, some wood stains and paints may give off chemical odors that could degrade the paper products. Consider these issues when choosing new shelving or treating existing shelving systems.

Movable shelving units provide the most efficient use of space and are available from several manufacturers. Consult a sales representative or contractor before installation to insure that the shelving units make the best use of the available space. If possible, examine units installed in other libraries to be sure the proposed system will be suitable for your staff and facilities.

Consult with building engineers or architects before installing new shelving, expanding existing shelving, or moving to a new library space. The immense

weight of books, music, and paper may be too heavy for the load-bearing capacity of the library floor.

The shelves in either fixed or movable units should be deep enough for the music boxes or envelopes to sit entirely on the shelf and not hang over the edge.

Metal cabinets with hinged or sliding doors can provide an extra level of protection against dust, dirt, and light. Be sure that the music containers sit comfortably and entirely within the shelf area so they are not bent or compressed by the cabinet doors.

If a filing cabinet is used for storage, be sure it is wide enough to accommodate the largest music stored. Letter-size cabinets are suitable for march-size or octavo-size parts, but orchestra and band parts can range from 12 to 16 inches tall. A legal-size (14 inches in width) filing cabinet will accommodate most music sets. Take care that parts larger than the shelving unit are not forced into a space that is too small.

Processing Checklist

For new parts
☐ Arrange the parts in score order
___number the wind parts
___number the string parts
___number the choral parts
☐ Mark the parts and score with identity stamps
___property stamp
___accession/catalog number stamp
☐ Create a performance set
___file extra parts in the back of the set
☐ Bind parts (if necessary)
☐ Add part covers (if necessary)
☐ Prepare a container for parts (box, folder, etc.)
___mark the container (accession number, title, composer, etc.)
☐ File container on shelf

For rental parts
☐ Check for missing parts
___compare against rental inventory and/or full score

NOTES

1. When numbering percussion parts, be sure to include enough copies as will be needed for the performance. In general, include one part for each large instrument required. For example, if music for xylophone and vibraphone is printed on the same part, include a separate part for each instrument's music stand. The instruments themselves are too large to allow them to share one music stand and the player should not have to move the music from one stand to another while playing. For convenience and efficiency, if the music requires a large set-up or movement between the instruments, have another part copy available. If in doubt, consult with the percussionists for their advice. A list of percussion assignment manuals is included in the bibliography.

2. Alice Carli, *Binding and Care of Printed Music* (Lanham, Md.: Scarecrow Press, 2003), 18–22.

3. *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003), 4.

4. Flexible cloth tape is available from several companies, such as Vital Presentation Concepts (http://www.vpcinc.com) and the 3-M Corporation (http://www.3m.com), which makes Micropore surgical tape (1 June 2006).

5. Filmoplast book repair tape is manufactured by the Neschen company (http://www.neschen.com) (1 June 2006).

6. Hinge tape is made by several manufacturers such as Gamble Music Company (http://www.gamblemusic.com), Gaylord Bros. (http://www.gaylord.com), University Products (http://www.universityproducts.com), and other library and archival products suppliers (1 June 2006).

7. Carli, *Binding and Care of Printed Music*.

8. Steven Sherrill offers a helpful guide to repairs of performance music in his monograph, "Archaic Techniques for the Modern Orchestra Librarian," online at http://www.orchestralibrary.com/Acrobat/ArTech.pdf. He describes making inserts, corrections, and repairs to performance parts and recommends equipment and supplies for the performance librarian. This and other valuable information is available at Sherrill's Symphony Orchestra Library Center web site, online at http://www.orchestralibrary.com (1 June 2006).

9. This arrangement is modeled after the system devised by Clarence W. Ayer and described in his article, "Shelf Classification of Music," *Library Journal* 27 (January 1902): 6ff. Cited in Mark McKnight, *Music Classification Systems* (Lanham, Md.: Scarecrow Press, 2002), 8.

10. Frank P. Byrne, Jr., *A Practical Guide to the Music Library: Its Function, Organization and Maintenance* (Cleveland, Ohio: Ludwig Music, 1987), 20–26. Other examples of chamber music classification can be found in Wilhelm Altmann's *Kammermusik-Katalog: Ein Verzeichnis von seit 1841 veröffentlichten Kammerwerken*, 6th ed. (Leipzig: F. Hoffmeister, 1945), and *BBC Music Library Chamber Music Catalogue* (London: British Broadcasting Corporation, 1965).

11. Companies that sell preprinted music storage boxes and envelopes include: Southern Music Company (http://www.southernmusic.com), J. W. Pepper & Son, Inc. (http://www.jwpepper.com), Valiant Music (http://www.valiantmusic.com), and Gamble Music Company (http://www.gamblemusic.com) (1 June 2006).

12. Gaylord Bros. (http://www.gaylord.com) sells an acid-free music or magazine file box. Other companies that sell archival document boxes and envelopes include: Conservation Resources International (http://www.conservationresources.com); Hollinger, Inc. (http://www.hollinger.com); University Products (http://www.universityproducts.com); and Metal Edge, Inc. (http://www.metaledgeinc.com) (1 June 2006).

Part Preparation

Preparing music for a performing ensemble involves several steps in which the parts are arranged, marked, and made suitable for use in rehearsal or performance.

Music that arrives from the publisher or rental agent should be physically ready to set on the stand and use immediately. However, from a musical point of view, most parts will need adjustments to make them more suitable for the player. This can include reformatting parts to fix bad page turns, clarifying illegible notation, adding rehearsal figures, editing the music to accommodate a conductor's interpretation, correcting errata, marking string bowings, and adding other performance instructions. This type of work is integral to the operation of a professional performance library. It requires the librarian to think like a performer, a conductor, a historian, and a theoretician.

For example, in a work like Beethoven's Fifth Symphony, the woodwind parts are sometimes doubled by adding more players. In some interpretations, the exposition of the first movement is not repeated. String bowings are subject to the opinions of the conductor or the performer and there may be as many different interpretations of the "proper" bowings for this symphony as there are orchestras that play it. These and other performance issues should be discussed by the librarian and the conductor long before the first rehearsal so the music can be marked accordingly.

Preparing the parts for use by the musicians can save valuable time in rehearsal. The performance part should allow the player to read and comprehend the notation easily and should not impede the translation of the notes into music. Several factors should be addressed in preparing a musical part for performance.

SIZE OF THE PAGE

In the brochure, "Music Preparation Guidelines for Orchestral Music,"[1] MOLA recommends that performance parts "should be prepared within an image area of no less than 8 × 11 inches on paper at least 9.5 × 12.5 inches."[2] The notes should be large enough to be read easily without eye strain. There should be sufficient white space in the margins and between staves to allow room for performer's notes and string bow markings.

Typical page sizes for sale and rental music are 9 × 12 inches, 9.5 × 12.5 inches, 10 × 13 inches, and 11 × 14 inches. However, publishers still print music in a wide range of sizes, from 7 × 5 inches for march-size band music to 11 × 15 inches and larger for contemporary compositions. Music printed on small pages may need to be enlarged to be easily readable by the player, while oversize pages may be cumbersome for both use and storage.

If the organization or ensemble supports student composers or new music compositions, the library may receive parts printed on 8.5 × 11-inch lightweight paper that comes directly from a standard computer printer and software notation program. If the layout of the page and the size of the notes are easy to read on the music stand, these parts may be suitable for a reading session or for study purposes. For performance, however, a larger format page on heavier weight paper is preferable. Several commissioning organizations and orchestras require that music submitted to them meet the standards set forth in the MOLA brochure.[3]

For additional information on page size and proper notation, Manfred Dahlke's article, "Nöte mit Noten"[4] directly addresses the issue of readability with actual examples of note and stave sizes in published and rental works. Books by Ted Ross[5] and Steven Powell[6] give illustrations and recommendations on these and other issues. The performance librarian should be prepared to advise composers on part preparation, notation, music reproduction, and related concepts that affect the production of printed music.

PAPER WEIGHT AND COLOR

In the United States, the thickness, or basis weight, of paper is measured in pounds (abbreviated with the # symbol) within several different grades that are used for different printing purposes. Most photocopiers and computer printers use 20-lb bond paper, which is generally too thin to be used for performance parts. Printing on one side of the page may be seen on the other side, and a breeze or bump can easily knock it off the music stand.

Offset, also identified as "text" or "book" weight, is the next heaviest grade of paper. Performance parts should be printed on 60- or 70-lb offset paper, which is more opaque, rigid, and more closely matches the stock used by music publishers.

Avoid textured paper because copier toner may not adhere well to the imperfections in the paper. White paper is suitable, but "bright" or "ultra" white paper should be avoided, as it will reflect glare from stage lights. Glossy paper also has a shiny surface and does not accept pencil markings well. An off-white or light cream-colored paper is used by many publishers. The diffuse color of this paper is much easier on the eyes, provided there is adequate contrast between the black music notes and the background paper color.

PAGE TURNS, PAGE TURNS, PAGE TURNS

Poor layout that forces the musician to turn a page while playing should be avoided at all costs. Composers and publishers should be aware of this issue when printing music, but they may not always address it. When the librarian or player is confronted with awkward page layout, there are several creative solutions to the problem:

- Look several measures before and after the turn to find a multimeasure or multibeat rest that would allow a convenient page turn. Photocopy the intervening measure, measures, or system of music and tape it to the bottom of the previous or the top of the following page, where appropriate.

    If necessary, the photocopied measures could be reduced slightly to fit in the space available. Be sure to identify or delete the music that has been copied so the player does not repeat the duplicated passage, and if necessary, show the player where to begin playing again after the turn.

Figure 5.1a shows the bottom of page 3 (recto) and the top of page 4 (verso). The notes continue without pause, causing the player to turn the page while playing. If the publisher had placed the page turn on page 3 just two measures earlier, the player would have had five measures to turn the page and prepare to continue playing.

Figure 5.1b shows the top of page 4 with measures from the bottom of page 3 photocopied and pasted or taped above the first system of the page. Now the player can turn page 3 at the five measure rest, read the notes from the pasted passage, and continue onto page 4 without the inconvenience of an awkward page turn. Note that the photocopied passage has been bracketed on page 3 so the player can see what phrase has been duplicated.

Figure 5.1. (a) Awkward Page Turn (b) Page Turn Corrected on Verso

Figure 5.2a shows a similar problem. There is not enough time to turn from the bottom of page 1 (recto) to read the notes at the top of page 2 (verso). There is time to turn, however, at the top of page 2.

In Figure 5.2b, four measures have been copied from the top of page 2 and pasted or taped to the bottom of page 1. The player can now continue to play from page 1 and use the three measure rest to turn to page 2. Notice that the copied measures on page 1 are set off in brackets and the same measures on page 2 are covered, with an arrow showing the player where to begin playing after the page turn. The excerpt is copied and cut so that the meter signature change appears both before the turn and again after the turn to make the player aware of this change.

Figure 5.2. (a) Awkward Page Turn (b) Page Turn Corrected on Recto

- If the only convenient place to turn a page is many staves from the end of the page, photocopy an entire leaf and tape it to the edge of the music to create a three- or four-page spread across the stand.

Figure 5.3 shows three sequential pages. The bottom of page 3 (center page) continues onto page 4 (verso of 3) with no pause, creating an impossible page turn. There is time, however, to turn during the six measure rest at the bottom of page 4. The solution is to photocopy page 4 and tape it to the right edge of page 3 to create a three-page spread. This will allow the musician to play continually from the top of page 2 to the bottom of page 4 without worrying about an awkward page turn.
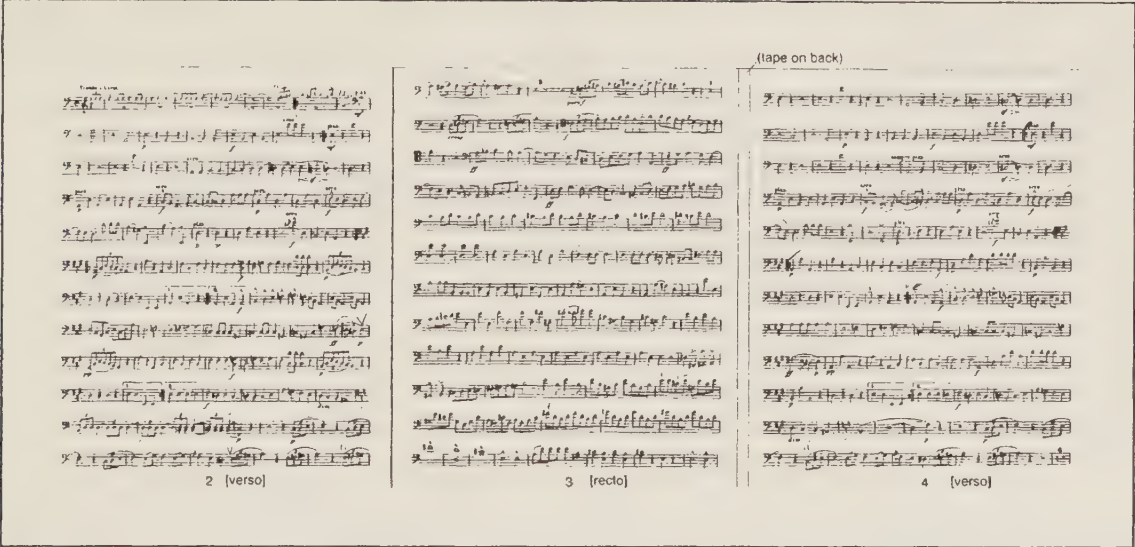
Figure 5.3. Three-Page Foldout

Tape the photocopied page to the left edge of the verso (the real page 4) so it will fold into the part and lay over the top of page 3 (see figure 5.4). Trim the photocopied page to a width slightly less than the printed page so it folds easily inside the part. The player will then open the photocopied page out to the right in order to view all three pages (see figure 5.3). The player will have to be instructed not to play the printed page 4, but to read from page 5 after turning the page. Cover the original page 4 with a blank sheet of paper, or use an adhesive "post-it" note to remind the player to continue on to page 5.
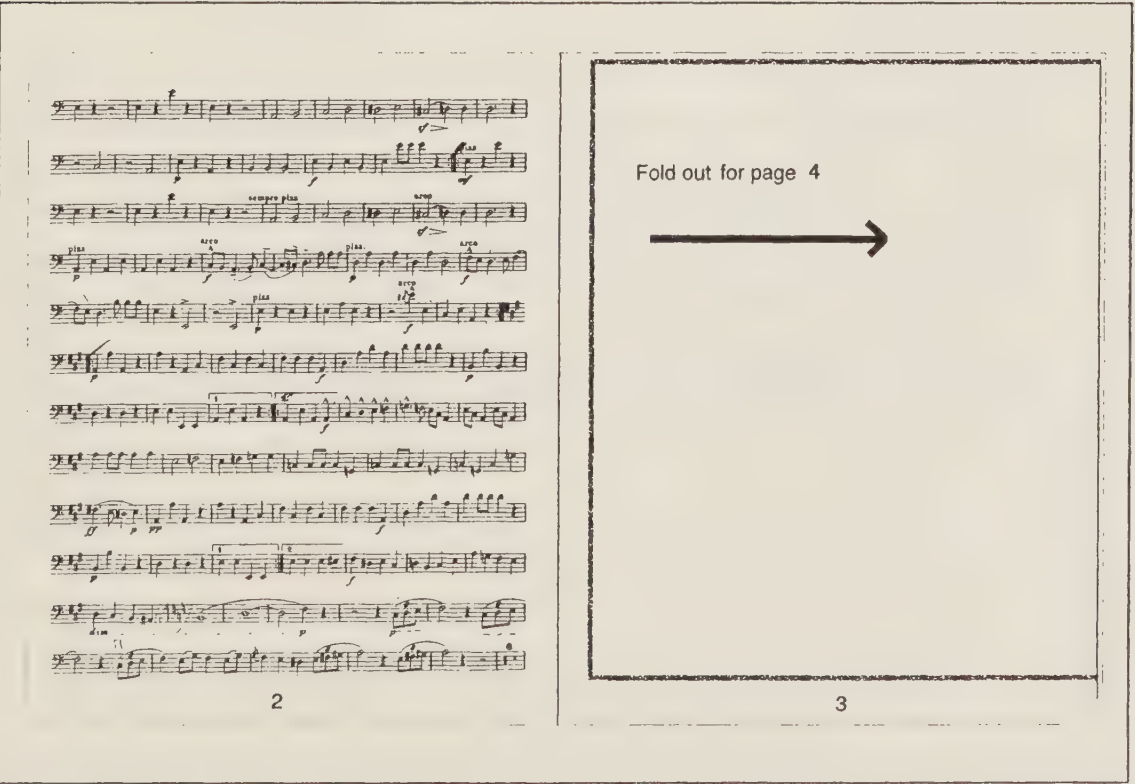

Figure 5.4. Foldout Page Taped in Part

A four-page layout could also be created, if necessary. In figure 5.3, if there were no suitable place to turn at the bottom of page 1, a photocopy of that page could be taped to the left side of page 2. Tape the photocopy to the right side of the original page 1 (recto) so it folds to lay face down over the printed page 2 (verso). The player would then fold out the photocopies, laying page 1 to the left and page 4 to the right, creating a four-page spread.

These foldout pages create more work for the player, but depending on the printed layout of the music, there may be no other alternative. Remember that foldout pages are better suited to a single player reading from one part. String players and others who play two to a stand and share a part must always read music at an angle, not directly on as a single player would. While they may be comfortable with reading music from a two-page layout at a distance of 2 feet or more, an additional third page may be difficult to see.

- For players who share a single part, an alternative to the foldout page is to create a flap that folds in on the printed part. This way the photocopied music will lay inside the margins of the existing printed part.

In figure 5.5a, there is not enough time to turn from page 3 (recto) to page 4 (verso) during the fermata. Also, an entire section of violas turning a page during a quiet fermata would disturb the performance. Because two players read from this viola part, a more convenient solution is to photocopy the first two staves of page 4 onto page 3 as a flap so the copied music is easily read within the boundaries of the printed part.
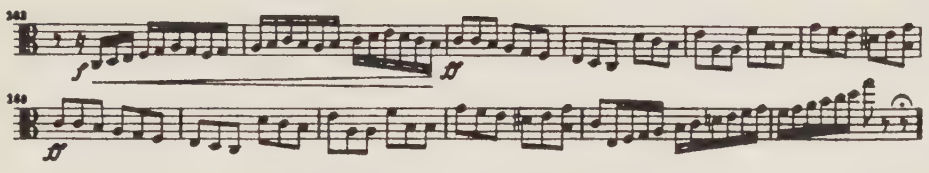
To create the flap, photocopy the first two staves of page 4, trim away unrelated information, and cut the photocopy to less than the width of the part. Paste the photocopy onto another piece of paper, which is cut slightly larger than the photocopy in order to leave a margin around each edge of the music. The background paper should be a different color than the part to help show a distinction between the printed music on the part and the photocopied music on the flap. Alternatively, using a wide-tip felt marker, draw a border around the edge of the flap to make it stand out from the page it overlays. This will help the player easily discern the difference between the flap and the original part that lays underneath it (see figure 5.5b).

The instruction "Turn page" at the bottom right corner of the photocopy will remind the player where to go next on the part.

Lay the flap so that it is face down over the bottom of page 3. Tape the left edge of the flap onto page 3 so that the loose edge opens easily to the left and lays across page 2. The flap should not extend past the edge of the printed part. On the back of the copied section, add the note "Flip Flap" or "Open Flap" and a directional arrow showing which way the flap will open. Pick a location on page 3
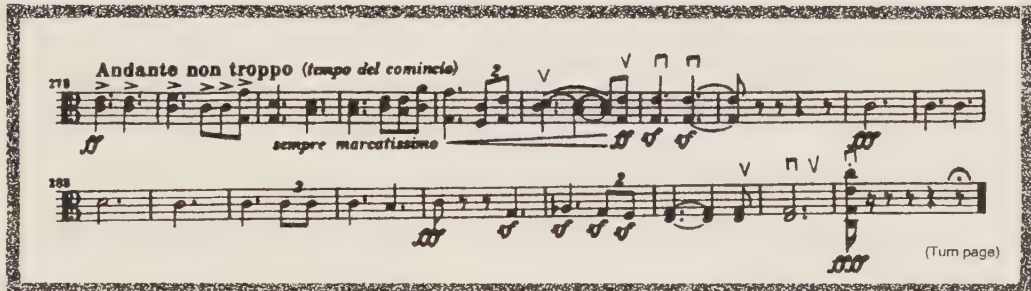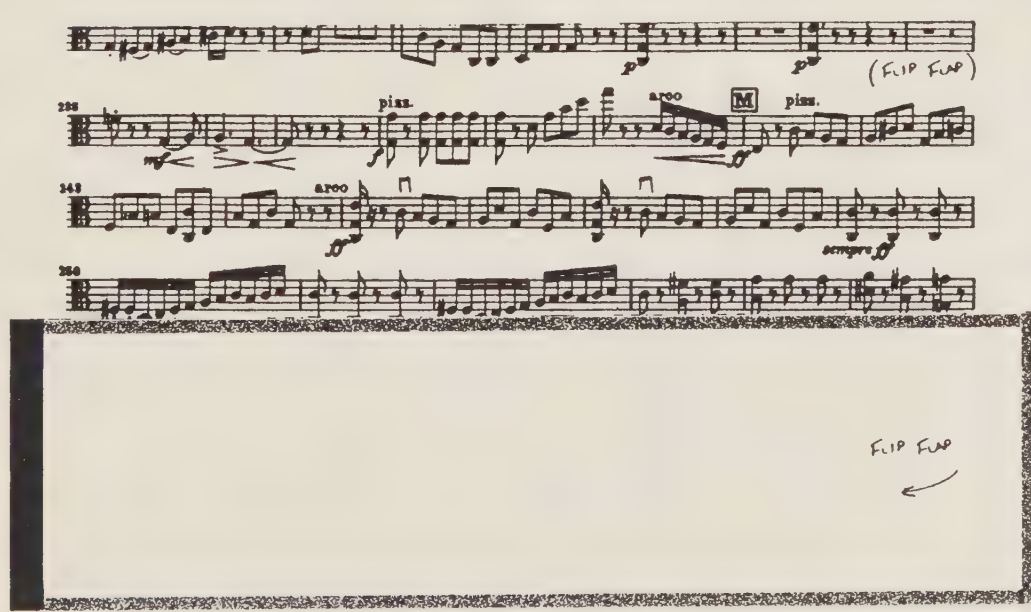
Figure 5.5. (a) Awkward Page Turn (b) Page Turn Correction Laid on Flap with Border (c) Flap Taped onto Page

that will allow the player time to flip the flap in advance and write an instruction to remind the player to open the flap ahead of time (see figure 5.5c).

When the flap is completed, the musician will play all of page 2 and onto page 3. At the designated point, the musician will flip the flap to the left and continue playing to the end of page 3. Write the instruction "To Flap" after the last measure on page 3 to remind the player where the music continues. The musician will then play the passage copied onto the flap and the instruction "turn page" will direct them to turn to page 4 to continue (see figure 5.6).

On page 4, show the player where to begin again after the page turn. This example was marked with a post-it note to cover the music reproduced on the flap and an arrow indicating the next passage (see figure 5.7).

In extreme circumstances when there is no convenient way to accommodate page turns in a printed part, the part itself may need to be photocopied, cut, and pasted into a layout that allows time for proper page turns. Often it is only one or two pages that will need to be altered. These can then be taped or glued back into the original part. In extreme situations, the entire part will need to be recopied to fix the problem. Many liberties can be taken at this point, creating more or fewer pages than the original part and enlarging or reducing the size of the music itself to fit on the page, as long as the notes are still legible and easily read. In general, however, try to keep the physical size of the new part close to the original for ease in storing it with the set.

To set up better opportunities for turns, it is perfectly acceptable to leave a page blank or fill only part of the page with music (see figure 5.8).

It is also possible to create a page turn that takes advantage of a rest in the middle of a stave. In figure 5.9a, a turn is available in the middle of the stave at the nine measure rest after rehearsal number 53. The turn is not taken earlier, at the fermata, because if there is silence or a soft dynamic at the fermata, a page turn by other players may disturb the performance.

When the stave is divided, be sure all pertinent information is available on both pages for the player to read. In figure 5.9b, on page 3 the stave is cut after the key change to show the player what is coming after the page turn. The number of measures rest after the turn is handwritten, so the player can begin counting while turning the page. On page 4, the key change is restated and a clef sign is added to begin the stave. Other musical indications that are important should also be included, such as tempo changes, clef changes, or cues.

Occasionally it may be convenient to use the blank space available on the inside front or back cover of the part. Photocopy and tape or glue music onto the cover. Write instructions on the part to show the player the road map of the music, if necessary.

Many of the page turn fixes can be glued or taped in the margin of the existing part without altering the format of the original. Other corrections can be laid

Figure 5.6. Flap Folded Out

Figure 5.7. Verso of Page with Flap

Figure 5.8. Leaf Left Blank to Create a Convenient Turn

Figure 5.9. (a) Page Turn Possibility in the Middle of a Staff (b) Page Turn Created by Dividing a Staff

overthe top of the existing music. All alterations should keep the part readable and easy to follow. Offer this library service to the musicians so that the music will be corrected properly and efficiently.

COURTESY AIDS

Courtesy aids are helpful indications that are written or marked on performance parts to save rehearsal or preparation time for the player. They provide additional information not available in the published part, or they may restate information from another location.

Measure Numbers

Measure numbers in the score and parts make rehearsals more efficient by allowing the conductor and players to be specific in their communication. In major orchestras, where wasted rehearsal time is (literally) money, this is less of a courtesy and more of a necessity.

In addition to measure numbers, rehearsal letters may also help identify specific structural or rehearsal points in the work. These should be added using letters in boxes or circles written above the staff. A drafting template can be used to draw the boxes at a consistent size and shape. It may be more convenient to use the measure number as the rehearsal figure, writing it in large print above the staff or enclosing it in a circle or square at the start of the appropriate measure. Other examples are discussed by Norman Del Mar in *A Companion to the Orchestra*.[7]

If the conductor's score has measure numbers and the parts do not, follow the numbering in the score. If the parts have measure numbers, and the score does not, follow the numbering in the parts, taking advantage of a numbering system that is already in place. Be aware that the count may differ between different editions of a score. For example, examine repeated passages closely. Some publishers count each measure in a repeat while others count the entire repeat as one measure only. Also watch out for sets that use a repeat sign in one part and in another part print each measure consecutively without using a repeat sign.

If neither has measure numbers, start by numbering a score, writing the measure number on the top left corner of each system. Watch for pages with more than one system on a page. Number each full measure throughout the score from beginning to end. Count each measure only once; do not renumber measures in a repeated section. Count straight through first and second endings of repeats.

For parts, write the measure number in the margin at the left of each stave. Do not number each measure, as it can clutter the space between the staves, which is better used for bowings and musical instructions. It is helpful, however, to number the beginning of long measures of rest or the first full measure after a long rest, which will help the player keep their place during rehearsal (see figure 5.10).

After confirming that the measure count is correct, make a "crib sheet" to show the measure number of significant features in the composition. Refer to the crib sheet when numbering the parts to insure that the measure count is accurate for all parts (see figure 5.11).

Hints for numbering measures:

- Do not count partial measures, such as those containing pick-up notes. Also beware of split measures, sometimes found at the beginning or ending of repeated passages or on pages dense with notes and busy passage work. If in doubt, count the beats in the measure before assigning a number.
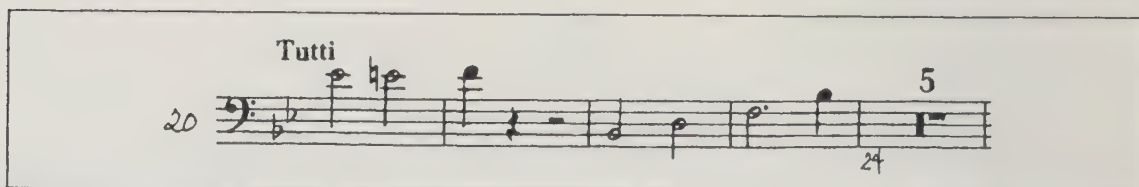

Figure 5.10. Measure Number Written in the Margin and before a Long Rest

Puccini: Intermezzo to Act III from *Manon Lescaut*

measure no.	rehearsal letter	event
13	1	
29	2	
35		a tempo
51	3	
63	4	
73		3/4 meter change
78	5	
86	6	
95		total

Figure 5.11. Measure Number Crib Sheet

- Repeats with first and second endings may be confusing if they are notated differently throughout the set. The easiest solution is to number each individual measure consecutively throughout both endings. Watch for variations in format and layout in the other parts.

Page Turn Aids

Note the number of measures rest on a following or previous page in the corner of the adjacent page (see figure 5.12). If the page turn cannot be fixed, write "V.S." ("volti subito") to warn the player.[8]
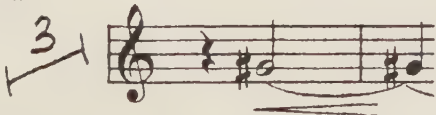

Figure 5.12. Page Turn Hint

Instrument Changes and Doublings

For parts with music of two or more instruments that are to be played by a single player (such as an oboist who also plays English Horn in the same composition), circle or underline the instructions to change instruments with a colored pencil so they are easier to see. The same may be done with mute changes for brass and string parts and with transposition changes in clarinets, horns, and trumpets.

Considerate publishers and copyists will identify these changes in two places: 1) immediately after the last played notes before the change, to give the player time to prepare, and 2) immediately before the next entrance, to remind the player of the change.

Doubling refers to situations when players are asked to play more than one instrument during a composition or a service, switching back and forth between two or more instruments. Professional musicians generally receive extra money for doubling work. The doubles asked by a composer on a given work will be indicated in the musician's part and should also be listed on the front cover or the first page of the part so the player is aware of these requirements.

Typical doubling instruments are:

- Flute doubling on Piccolo, Alto Flute, or Bass Flute
- Oboe doubling on English Horn, Oboe d'Amore, or Bass Oboe
- B-flat or A Clarinet doubling on E-flat Clarinet, Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Bassett Horn, or sometimes Saxophone
- Bassoon doubling on Contrabassoon
- Horn doubling on Wagner Tuba
- Trumpet doubling on Piccolo Trumpet, Flügelhorn, or Cornet
- Trombone or Tuba doubling on Bass Trumpet or Euphonium

Musical theater works may require additional doublings by the woodwind players. These "reed books" should be examined to be sure all the required instruments are covered, either by a single player or by individual specialist players.

In most instances, two or more instruments indicated on a single part will be performed by one player. If the doubling part is very difficult or if the ensemble has a specialist player for that instrument, the part may be played by two separate musicians. In those cases, each player will require a copy of the part for practice and performance.

Transpositions

Occasionally an instrumental part or musical excerpt will need to be transposed to another key or to be played by another instrument. This is done for several

reasons, such as to accommodate a soloist singing an aria in a different key than it was published, to make a part easier to perform for the player by writing it in a more common or comfortable key, or to write the notes for an unavailable instrument into the part of another so it will be heard, such as copying a baritone saxophone passage into a bass clarinet part.

Computer notation software makes these projects easier by letting the computer do the transposition calculations. Whether by computer or hand manuscript, make the transposed part match the original in terms of phrasing, articulation, rehearsal figures, cues, and other musical issues. Be sure to proofread the part against the score or original part and also double check the notes for errors in transposition.

Errata

Errata lists identify errors, mistakes, or misprints in printed materials. In music, the errors may be the result of an oversight by the publisher, copyist, or composer.

The librarian can identify and correct errata by: 1) examining a used set of parts for corrections marked by the players; 2) comparing each measure of each part against the full score; 3) using an existing errata list; or 4) a combination of the above.

Errata information may also be found in journal articles that analyze a work or discuss the performance practice of the piece, and occasionally in books and dissertations written about the composition or the composer. If there is a published edition of the composer's collected works, examine the critical reports which are often included with these collections. These reports identify the differences in the various published and manuscript versions of the work that were examined when compiling the collection. Also ask other librarians and members of the Major Orchestra Librarians' Association if they are aware of errata lists prepared by composers, conductors, or librarians. See the bibliography for a list of other errata sources.

Forms for recording errata are available from the MOLA web site (http://www.mola-inc.org/errata/erratacatalog.html). A sample is also included in the appendix to this manual, along with a list of suggested codes and abbreviations to use when documenting the errata.

When correcting mistakes in the parts, write neatly and clearly so the markings are not distracting to the player. The correction should look as much like the printed music as possible. Use proper notation practices. Write in ink so the correction will not be erased. If you are uncertain about a correction, consult the full score, other parts, or the conductor who will be performing the work. Make a note on the performance record or the cataloging record that errata corrections were made to the set and the date they were completed.

Each of the courtesy aids suggested above requires extra preparation time and effort. Not all performance librarians have the time or staff available to accomplish them. They will, however, make rehearsals more efficient and performances more accurate.

MOLA ERRATA LIST
(without movements)

Page _1_ of _14_

ORCHESTRA: ___Philadelphia Orchestra___

Corrections For Differences between Score and Parts

Composer: _R Strauss_
Title: _Sonatina #2 in Eb (Happy Workshop)_

Original Publisher: _Hawkes + Son_
Reprint Publisher:

Status (Code Below)	Instrument	Rch. # /Letter	Meas. #	Beat	Correction
	Flute I	¹ 6	1; 9	4	f
		6	5	1	f
		9	2	3ᵗ	end slur
		15	2	1	end slur; new slur for b 2-3
		16	-8	3	tie to next meas, 61
		29	8	3	slur to m. 9
		33	5	1	f
		33	10	1	complete tie
		34	-2	3ᵗ	E♮
		38	1	1	f
		38	2	1ᵗ	E♭
		43	1	1	E♮
		¹¹ 8	2	2	B♮
		¹¹¹ 7	2	1	remove dot
		7	5	1	begin slur
		10	4	1	D♮
		14	-3	3	⌐ 3 ⌐
		14	2	1	f
		15	3	3	slur to B♮ of m. 4
		¹ᵛ	5	1	p sf2

Prepared by: _N3_

Date: _8/02_

The orchestra library staff welcomes any additions, corrections, or comments to this errata list.

Status codes: * - is critical; would stop rehearsal
X - is necessary; should be done prior to performing the piece
? - questionable correction; conductor's decision
A blank cell indicates that in the best of all worlds, this correction would be in place.

3/01

Figure 5.13. Errata List

BOWINGS

The performance librarian is often responsible for copying bow markings into the string parts. Bowing indications tell the players when to use a down bow stroke (⊓) or an up bow stroke (∨) so that the section plays uniformly. Bowings often delineate musical phrases, but they may also aid physical and musical interpretation. Written instructions may also be added to the part to indicate specific bowing styles or techniques.

In the *Guide to Orchestral Bowings Through Musical Styles*, Marvin Rabin and Priscilla Smith state that "different bowing styles can produce a variety of tonal effects and articulations. Consequently, the uniformity of bow directions, bow articulations on- and off-string, duration of notes, dynamics, rate of bow speed, and bow distribution are all involved in any effective performance."[9]

Bowings are subject to the opinions of the conductor or performer and there may be as many different interpretations of the "proper" bowings for Beethoven's Fifth Symphony as there are orchestras that play it. Because bowings are such an integral part of the musical performance, the performance librarian should be prepared to address this issue for each composition using stringed instruments.

Acquiring bowings

Depending on the size and organization of the orchestra, bowings can come from several sources:

- the conductor
- the concertmaster and/or principal string players
- another orchestra
- bowings already in the parts

Conductors often develop bowing preferences for a piece of music over years of study and performance. In an organization with a long-tenured director, many sets of parts in the library will reflect that conductor's bowings and markings. These parts may be set aside or labeled for use only with that conductor. New sets may be purchased for use with guest conductors so the librarian does not have to recreate any markings that would be changed by the other conductor. Guest conductors may also provide their own sets of parts or copies of their own bowings in advance of their appearance to insure the performance of their concept of a work.

Concertmasters are often called upon to determine the bowings for their orchestras. They may mark bowings for the entire string ensemble, notating one copy of each part for the quintet of strings (1st violin, 2nd violin, viola, cello,

double bass), or they may mark only their 1st Violin part. That part is then passed to the other string section leaders to use as a guide when determining bowings for their own sections. The performance librarian can then copy these bowings from the section leader's part into the other parts in that section.

Marcia Gittinger Farabee, in her article for the American Symphony Orchestra League's newsletter *Progressions*, suggests giving the concertmaster (or the conductor) a score to use when marking bowings. This allows them to see all of the parts at once so they can mark similar passages in each section with the same bowings. The librarian then copies the bowings from the score into the performance parts. As an alternative, she recommends that the string principals and conductor meet for a "play through" to determine bowings for the entire string section in one meeting.[10]

Other orchestra librarians or conductors may be willing to loan copies of their ensemble's bowings. This may depend on the personal or professional relationship with the orchestra or the librarian and should not be taken for granted. Remember that this is done as a courtesy, not a service, and that the lending librarians will have to fit these requests into their own busy schedule.

If the library's parts are already bowed, then most of the work is done. If time and staff are available, check that all the bowings within each section match their first stand part. This is particularly important if more players are used for the current performance than for the last. Confirm the use of these bowings with the conductor or concertmaster to be sure they are still suitable for this performance.

With rental music it may be most efficient to use the bowings that are already in the parts when they arrive, if the conductor and/or concertmaster concur. If so, check that the bowings in each part within each section match the first stand part, so that the players will begin rehearsals reading from the same information. Some publishers provide a "pedigree sheet" or performance history record that shows previous renters of that set. If this information is not included with the rental set, feel free to ask the rental agent which orchestra last used the set. This will help determine the source and possibly the validity of the bowings currently in the parts.

String Masters

String masters are copies of each string section part marked with the bowings from a given conductor or orchestra. The master is used as a model for hand copying the same markings into another set of parts. A file of string masters can be created to document the bowings of a unique interpretation or a notable guest conductor. This is particularly helpful when marking a new set of parts or restoring bowings to a loaned or rental set of parts. String master sets should include information on their source, conductor, and date of performance.

Some orchestras perform from photocopies of string parts which are reproduced with the bowings already in them. Considering the amount of time and effort that goes into bowing a set of parts, this may sound like an easy solution to the continual problem of marking bowings. However, aside from the legal issue of reproducing copyrighted material, using the photocopy makes it difficult to make changes to the bowings or markings during rehearsal. If changes are made, the old markings must be crossed out or written over, leaving the page a confusing mess of contradictory information. For this and other reasons, marking and remarking bowings on an original set of performance parts is ultimately the best solution.

Policies for Bow Marking

It is the librarian's responsibility to set a timetable that will ensure all bowings and other markings are completed in time for the players to practice their parts before the first rehearsal. When setting a schedule for part preparation, consider:

- how much time the conductor or concertmaster will need to determine the bowings;
- how much time each section leader will need to mark their parts;
- how much time the library staff will need to copy bowings into the section parts; and
- how much time the players will need to practice the parts before the rehearsals begin.

Starting with the date of the first rehearsal for that concert cycle, count backwards on the calendar to calculate when the work on each of these steps should begin and end. Communicate this schedule to all involved and be prepared to encourage them to stick to the timetable.

Once the bowings are marked in the principal string parts, there are several options for marking the rest of the string section parts. In some orchestras, the library staff is responsible for marking all section parts. In smaller orchestras with a part-time or volunteer staff, the librarian may need to hire or enlist bow markers to assist with this task. Student workers in school orchestras can be trained to mark bowings. Other schools place a copy of the bowings on reserve in the library and the students are expected to mark their own parts. Small or community orchestras may ask the string players to mark their own parts, copying bowings from the master. Other creative solutions can be devised according to the staffing and budget of the ensemble.

Regardless of the policy in place, the performance librarian should coordinate the project to insure that the timetable is met and to oversee the accuracy and legibility of the markings.

Marking the Parts

Use a pencil with dark, medium-soft lead which can be erased easily. Pencil lead that is too hard can crease the paper and may be too light to be read at a distance, while lead that is too soft will lack definition and may smear on the page. Pencils used for marking standardized tests are suitable, as are pencils specially developed and marketed for music writing.[11]
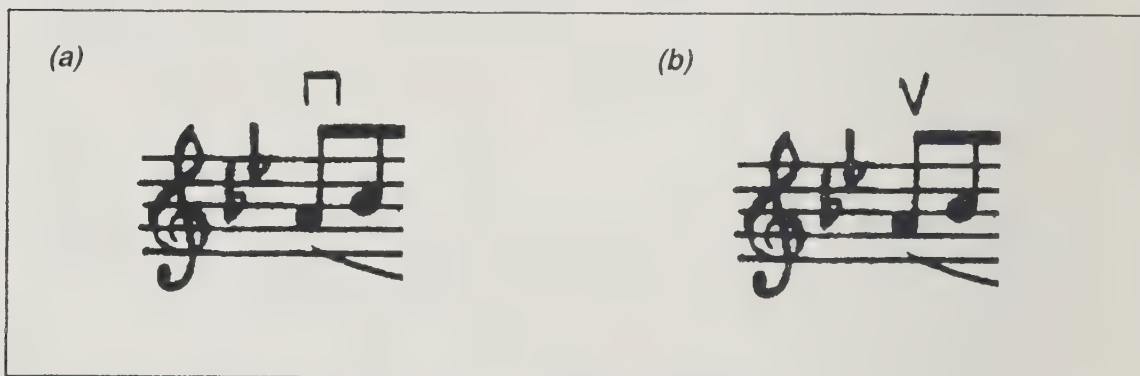

Figure 5.14. (a) Down Bow Example (b) Up Bow Example

The marks should be dark enough to be easily read by a player looking at a music stand from a distance of 2 to 3 feet. Yet, as changes to bowings and other notations are made during the rehearsal, the marks should be easy to erase without damaging the paper.

All markings should be as neat and legible as possible. A good rule of thumb is to make bowings, annotations, and corrections look as much like the printed music as possible. The player's eye will assimilate the music easily and not be distracted by the writing on the part. Make handwritten notations in the same style as the printed markings in the part. Consult manuals and reference books on notation for rules and techniques. A list of recommended notation manuals is given in the bibliography.

Bow markings are placed above the staff regardless of the direction of the note stem. Write the bowing in pencil, centering the mark directly above the note or as close by as possible if the music notation is cramped on the page.
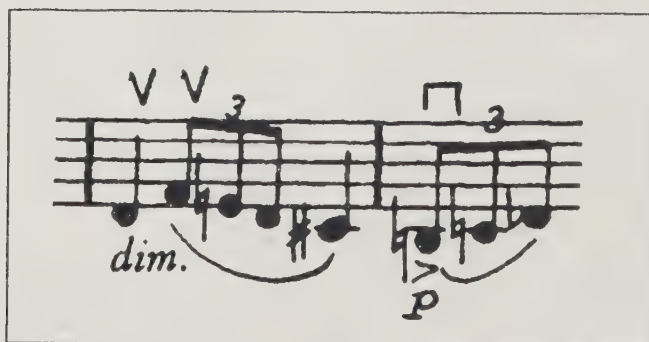

Figure 5.15. Bowings and Slurs Added

Do not obscure other expression marks (slurs, staccato dots, etc.) or musical instructions (tempo markings and dynamic indications) if at all possible. This will allow the bowings to be erased or changed later without degrading the original printed part.
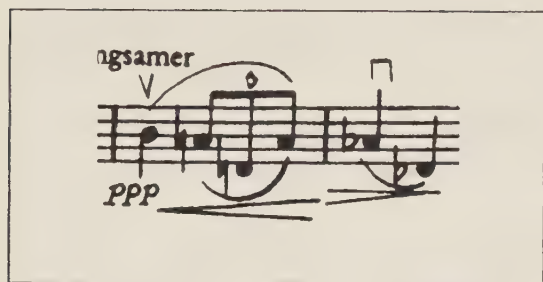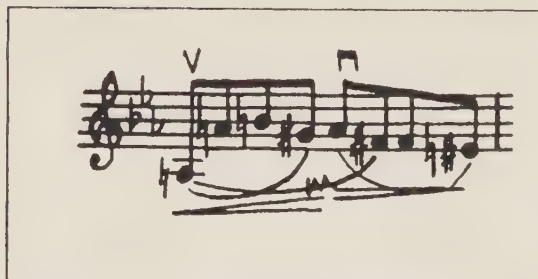
Figure 5.16. New Phrasing and Bowing
Added

Figure 5.17. Slurs Changed and
Bowing Added

Some published parts have bowing indications already printed in the music. These may be used or ignored by the bow marker. If they are to be used and the printed indication is clear and easy to read, let them stand. If they are unclear, write in pencil over them to reinforce and clarify the marking. If a printed bowing is to be ignored, mark the new bowing over or above it, or obscure the mark with pencil so it is not legible and confusing to the player (see figure 5.18).

To erase previous bowings, use a high-quality eraser like those used by draftsmen and engineers, which will cleanly erase the mark but not damage the paper or rub away the printed information.[12]

Figure 5.18. Printed Bowings Changed

For divisi passages where two musical lines are to be divided between players on a stand or within a section, bowings for the upper line should be marked above the notes, while bowings for the lower line should be marked below. The down bow symbol can be inverted when placed below the staff, but modern notation often leaves it in the typical position.

In a divisi passage written on two or more staves, it is traditional to write

Figure 5.19. Bow Markings for Divisi

the bowings on only the lines played by that stand of players. This will help guide the player to the appropriate notes and reduce confusion. All bowings should be written on the first stand part to show the principal player the bowings for the entire section. If the librarian does not know how the passage will be divided within the section, all staves should receive bowings on each part.

As a courtesy, indicate the bowing after the players have rested for many measures. Then, once begun, the players will infer the down-bow, up-bow sequence to be followed according to common practice, until directed otherwise. Excessive
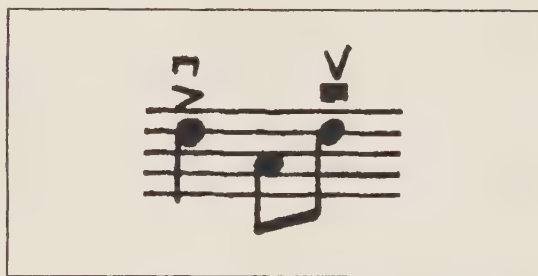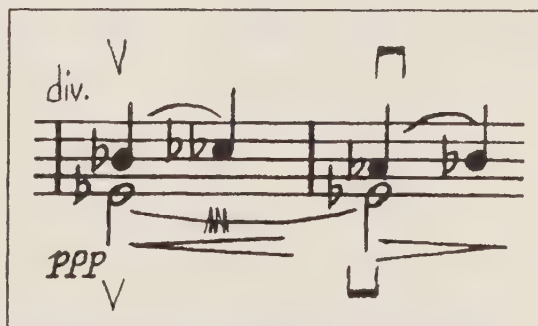
bowing, with markings on every note, is not necessarily helpful to the player. In a section of repeated notes or phrases where the bowing pattern will also be repeated, mark one or two iterations of the passage and write the word "simile" or "sim." over the next repeated passage to tell the player they should continue the bowings as they were previously marked.

While the many issues of determining bowings for an orchestra are beyond the scope of this text and beyond the requirements of most orchestra librarians, there are several helpful books and manuals which will explain the terms and concepts in more detail. See the bibliography for a list of those materials. An overview of bowing examples and practice is presented by Norman Del Mar in his books[13] while terminology is explained in the *Dictionary of Bowing and Pizzicato Terms* from the American String Teachers Association and the National School Orchestra Association.[14]

Using Bow Markers

Players or employees can be enlisted to mark string bowings. These bow markers should be provided with appropriate supplies, particularly if they will not do their work in the library. A bowing box can be assembled that contains the supplies necessary to mark bowings at work or home. Use a craft or pencil box for storage and transport and include the following supplies:

- bowing pencils
- black felt tip or ink pen with a fine point, for correcting errata and darkening the printed music when necessary
- a see-through ruler with a beveled edge, for drawing straight note stems, staff lines, and expression marks
- a drafting template with circles and squares in various sizes, to mark rehearsal letters or figures
- correction tape and/or correction fluid, for covering wrong notes and fixing errata. Correction tape is instantly dry and can be written on immediately, while a correcting pen with a fine point is useful for detailed work.
- portable pencil sharpener
- high-quality eraser

Providing the bow markers with professional quality supplies will help them prepare a better product and encourage their attention to detail and quality work.

Although the performance librarian cannot examine and oversee every notation that the bow markers make, it is the librarian's responsibility to supervise their work. Train the bow markers properly and be clear about what is expected in

Bowing Assignments   Date due: _____

Composer / Title _____

Orchestra / Concert Date _____

	To Principal	Returned	To Bowmarker	Returned
1st Violin				
2nd Violin				
Viola				
Cello				
Bass				

Project notes _____

_____

Figure 5.20. Bowing Assignment Form

the quality and timeliness of their work. Give guidance as necessary, pointing out alterations and details that need specific attention on each job. Encourage communication so they do not hesitate to ask questions or clarify instructions. With training, bow markers can also make errata corrections and add measure numbers to the parts.

Be sure the bow markers are aware of their role in the timetable for preparing parts. Assign a due date when the bowings should be completed so they can coordinate their own schedules with their library responsibilities. If necessary, prepare a form to track the bowing assignments and their progress (see figure 5.20).

Changing Bowings

In major symphony orchestras, the library staff is responsible for marking bowing changes that occur during rehearsal. A convenient system is for the principal players in each string section to identify bowing or musical changes as they occur. An "X" is written in the outer margin of the page by each stave that has a change to the bowing pattern. This identifies only those staves with changes and saves the librarian from checking the entire part. Player initials or another marking may also be used to identify changed bowings, as long as the player and the librarian are both clear about the changes to be made.

Following rehearsal, the librarian gathers the folders and looks at each first stand string folder for "X" marks in the margins of the parts. Check the other parts in the section to be sure the bowing change is marked, in case some players missed the correction during rehearsal. If a part is missing the bowing change, the librar-

ian makes the correction. If a player has taken a part from the folder, photocopy the pages in the first stand part that have corrections. Mark the changes on the photocopy with a highlighter and place the copy in the folder so the player can mark the new bowings when they return the original part at the next rehearsal.

It is important to erase the "X" marks in the margin when all the corrections have been made, to be sure the old mark is not mistaken for a new correction following the next rehearsal.

In smaller orchestras, the "X" system can still be employed, but it may be the responsibility of the players themselves to correct their own parts. In educational institutions, it should be the responsibility of the student players to keep their parts current, checking with the section leader if there are any questions. This should be considered part of the player's education, but must be encouraged and enforced by the ensemble's leadership and administration.

STRING SECTION DIVISI MARKINGS

The musical lines of the string sections are often divided into two or more notes, intended to be distributed among the section in an orderly manner. The word "divisi" or the abbreviation "div." should appear just before or above the divided passage.[15]

The librarian should mark the divisi lines to show the players which notes to take. This will reduce confusion and save rehearsal time sorting out this issue.

There are three forms of divisi playing:

- by player, also known as "divisi at the desk," with each player on the stand taking a separate line.
- by stand, also known as "divisi by desks," with both players on the stand playing the same line and the lines alternating by stands throughout the section.
- by group within the section. Here, the front stands (1, 2, and 3) play the upper line and the back stands (4, 5, and 6) play the lower line.

If the divisi passages are notated on separate staves, identify the appropriate stave to show the player assignments. Draw a thick pencil line or a tick mark to the left of the stave to show which is to be played.

In the example marked divisi à 2 by player (see figure 5.21a), two staves, each with a single line of music, are divided between the two players on the stand. The outside player takes the top line and the inside player takes the bottom line. In this manner, the outside row of players in a section takes the upper line, while the inner row of players takes the lower line.

In the example marked divisi à 2 by stand (see figure 5.21b), both players on the stand play the same line of music. In this manner, the 1st, 3rd, and 5th stands will play the upper line and the 2nd, 4th, and 6th stands will play the lower line.

In the example marked divisi à 3 by player (see figure 5.22a), the staves are marked for one player on each stave. Since there are two players on a stand and three parts to divide, the staves are assigned in a rotation from top to bottom. At the 4th stand, the cycle begins again.

Figure 5.21. (a) Divisi à 2 by Player (b) Divisi à 2 by Stand

In the example marked divisi à 3 by stand (see figure 5.22b), both players read from the same stave. The staves are marked for the 1st, 2nd, and 3rd stands. Beginning with the 4th stand, the cycle repeats again from the top stave.
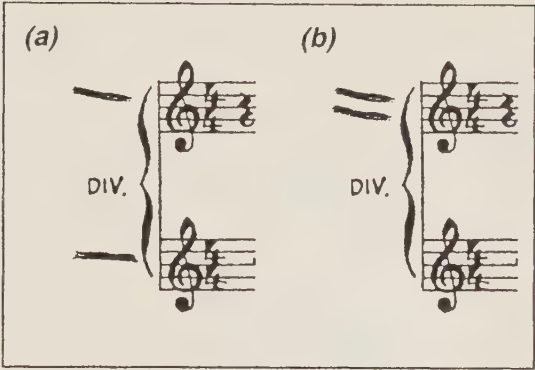

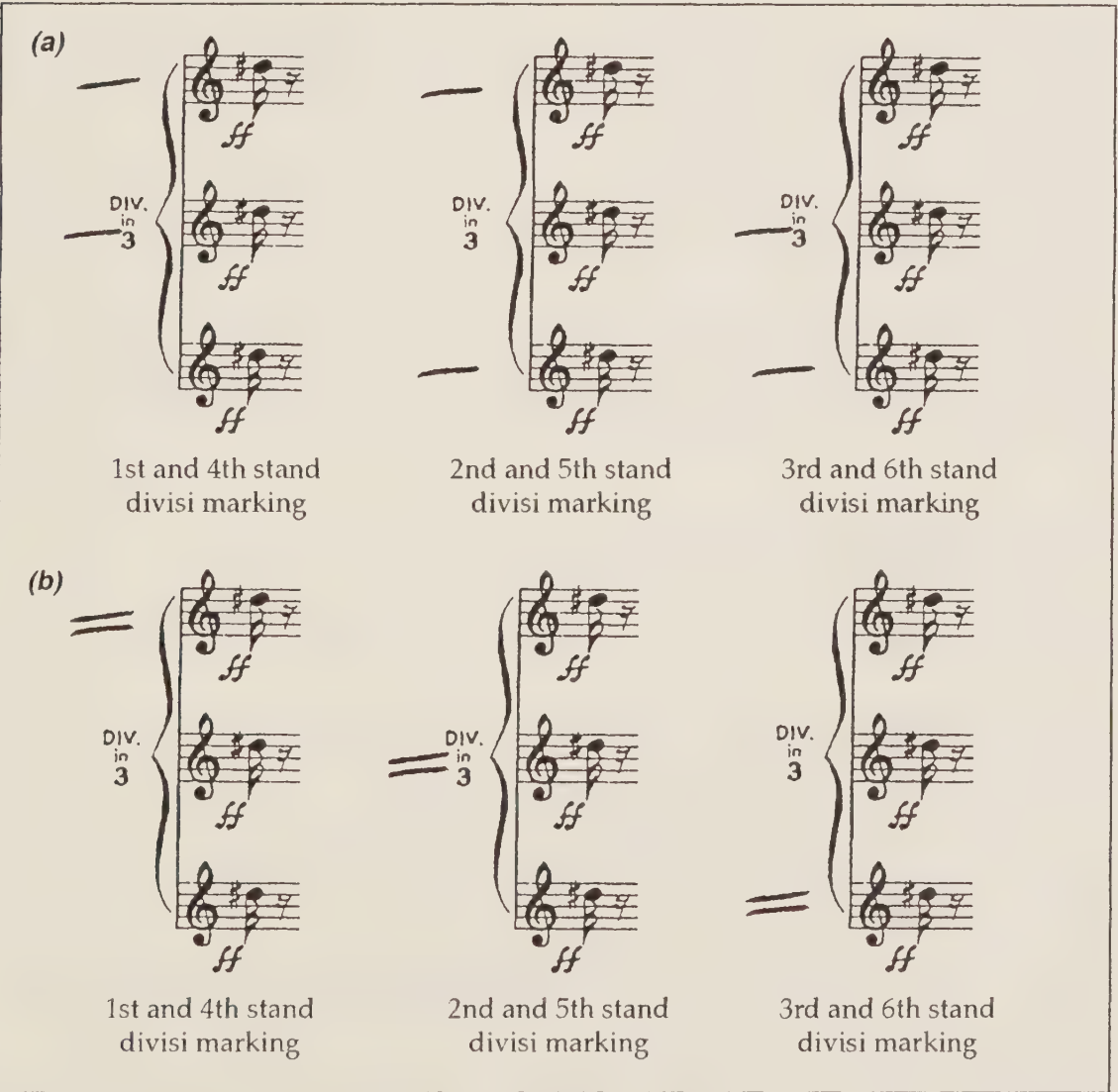Figure 5.22. (a) Divisi à 3 by Player (b) Divisi à 3 by Stand

Figure 5.23. Divisi with Soloist

Divisi of four or more stands or players will be marked in similar fashion, according to the number of lines or staves to divide and the number of players in the section.

If a part is divided into lines for a soloist (or soloists) and the rest of the section (identified as *gli altri* in Italian and *die Übrigen* in German), the solo lines are marked for those players and the section line is marked for all other players (see figure 5.23).

Many divisi sections are easy to discern from logic or markings by the composer. Consult the conductor, concertmaster, or principal player if there is a question about how to assign the divisi lines.[16]

OTHER MUSICAL MARKINGS

Expressions and Instructions

Other markings and information added to the parts should be placed in a consistent manner according to standard notation practice.

Dynamic markings are placed below the staff, slightly before or underneath the affected notes. This includes dynamic indications, such as *piano*, *forte*, and their various gradations, as well as crescendo and diminuendo, both written and indicated by hairpins. Dynamics telling

Figure 5.24. Expression Markings

how to attack a note (sforzando [*sfz*] and forzato [*fz*]) are placed directly below the affected note.

Articulations such as staccato dots, tenuto lines, accent marks, and others are centered over or under the note head (depending on the direction of the note stem) so they can be clearly read.

Tempo indications, such as Allegro, Presto, and others, are written above the staff at the point where they take effect.

Temporary tempo indications, such as ritardando (rit.), accelerando (accel.), and others are usually written below the staff in italic type.

Modifying or descriptive terms such as dolce, espressivo, and others, are usually written above the staff.

Musical instructions such as tacet, con sordino (sord.), pizzicato (pizz.), arco, and others are written above the staff.

Cuts

A musical cut tells the player to move from one point in the music to another by skipping over musical material that will not be performed. Instructions for cuts are usually given or approved by the ensemble's conductor, music director, or soloist. Cuts should be marked legibly, efficiently, and, above all, accurately to avoid confusion and error.

Mark the beginning of the cut with a thick vertical line extending above and below the staff. Mark the end of the cut with a second vertical line and connect the two with a dark line to show the linear progression of the cut (see figure 5.25).

For clarity, write the word "cut" before or above the beginning cut line. A more traditional method divides the word "vide" with the letters "vi—" written at the beginning of the cut and "—de" at the end of the cut to show where the music continues.[17]

The cut marks should be easy for the player to discern without excessive scrutiny. Take care not to cover notes or musical instructions when marking the cut. Avoid needless disfigurement of the page or the deleted music in case the cut is later removed to restore the music.

Figure 5.25. Cut Marked in Part

If possible, mark the cut at the same place, the same measure, the same beat, in each part. The site of the cut can then be used as a rehearsal reference point.

Examine the music in the cut (which will not be played) for any musical changes which affect the music after the cut, such as:

- tempo indication
- key signature
- meter signature
- clef change
- transposition change
- mute instructions
- changes to another instrument

Indicate these changes either before or after the cut to show the players this information when they begin to play again.

If the cut runs across one or more pages, be sure to consider if there is time for the player to make the page turn and continue playing. If not, fix the page turn accordingly. If necessary, copy and paste music before or after the cut to accommodate a convenient page turn. Try to keep an indication of where the cut begins and ends visible to let the player know that the music has been altered. Alternatively, write "(cut)" at the point where the two sections of music rejoin to indicate that material has been removed from the part.

Inserts

The insert can add new music or replace existing music with a corrected or transposed passage. The inserted music can be created with a software notation program, written by hand, or cut and pasted from another source. As with other musical adjustments to parts, the insert should be legible, easy to follow, and look as much like the printed music as possible.

If the insert cannot be physically laid over the existing music, the point where the player goes to the insert and where the player returns to the original part should be clearly marked and easy to follow.

Examples of how to administer inserts, repairs, and other part adjustments can also be found in Steven Sherrill's monograph, "Archaic Techniques for the Modern Orchestra Librarian."[18]

Offstage Parts

When instruments play offstage in the course of a work (*sulla scena* [Italian], *sur la scène* [French], *auf dem Theater* or *in der Ferne* [German]), have a separate

copy of the music solely for use on the offstage stand. This is particularly important if the solo is written in the player's primary part.

For example, in Berlioz's Symphonie fantastique, the offstage oboe solo in the third movement is printed in the 1st Oboe part. It is intended that the player will walk offstage to play the solo. A separate copy of the part, waiting on a stand backstage, saves the player from carrying the music off and on the stage and looks more professional to the audience.

If the offstage solo occurs in the middle of a work, such as the trumpet solo in Respighi's *The Pines of Rome*, it may help the player to have a few pages from the full score available to show the orchestra's music before the soloist's entrance. Be sure these pages are taped securely or even mounted onto cardboard sheets so they are not misplaced or knocked askew at an inopportune moment.

Part Preparation Checklist

- [ ] Repair or rebind as necessary
- [ ] Erase unnecessary markings (if necessary)
- [ ] Mark cuts, identify divisi lines, add inserts (if necessary)
- [ ] Fix page turns
- [ ] Correct errata
- [ ] Mark courtesy aids (as needed)
  __measure numbers
  __page turn aids
  __instrument changes and doublings
- [ ] Mark string bowings
  __reconcile all section parts to match the first stand part
  or
  __add new bowings

NOTES

1. "Music Preparation Guidelines for Orchestral Music" ([Philadelphia, Pa]: Major Orchestra Librarians' Association, 2006). Available at http://www.mola-inc.org/MOLA%20Guidelines%20Text.htm (1 June 2006).

2. Paper measurements are given in width first, then height of page.

3. "Music Preparation Guidelines for Orchestral Music."

4. Manfred Dahlke, "Nöte mit Noten," *Das Orchester* 37, Heft 6 (June 1989): 617–623; translated and reprinted as an insert to *Marcato* 8, no. 2 (December 1993).

5. Ted Ross, *The Art of Music and Engraving and Processing: A Complete Manual, Reference and Text Book on Preparing Music for Reproduction and Print*, 2nd ed. (Miami, Fla.: Charles Hansen, 1970).

6. Steven Powell, *Music Engraving Today: The Art and Practice of Digital Notesetting* (New York: Brichtmark Music, 2002).

7. Norman Del Mar, *A Companion to the Orchestra* (London: Faber and Faber, 1987), 203–5.

8. V.S., or volti subito (Italian), is an indication to turn the page quickly and continue playing.

9. Marvin Rabin and Priscilla Smith, *Guide to Orchestral Bowings Through Musical Styles: A Manual to Be Used with Video*, rev. ed. (Madison: University of Wisconsin–Madison, 1990), 1.

10. Marcia Gittinger, "Questions and Answers From an Orchestra Librarian," *Progressions* [American Symphony Orchestra League] 3, no. 3 (April 1992): 3. Available at http://www.mola-inc.org/PressRoom/Progressions4.pdf (1 June 2006).

11. Pencils suitable for marking bowings include: Pacific Music Papers Magic Writer pencil (phone: 818-343-4223); Sanford (formerly Berol) Draughting pencils #02237(314); Staedtler Mars Lumograph 100 pencils (2B, 3B, or 4B); Pentel mechanical pencil (0.7mm or 0.9 mm 2B lead); Koh-I-Noor Rapidomatic mechanical draughting pencils (#5639) with 0.9mm 2B lead.

12. Recommended erasers include Staedtler Mars White Vinyl eraser (#52650); Helix Professional white vinyl eraser (#25734); Sanford Magic Rub eraser (#73201); PaperMate Pink Pearl eraser.

13. Norman Del Mar, *A Companion to the Orchestra*, 33–38, and *Anatomy of the Orchestra*, rev. ed. (Berkeley: University of California Press, 1983), 71–92.

14. Joel Berman, Barbara G. Jackson, and Kenneth Sarch, *Dictionary of Bowing and Pizzicato Terms*, 4th ed. (Bloomington, Ind.: Tichenor Publishing, 1999).

15. Terms for indicating divisi passages include: *divisi* or *div.* (Italian), *geteilt* or *getheilt* (German) and *divisés* (French). The instruction for the divided parts to return to playing a unison single line (also abbreviated "unis.") is *tutti* (Italian), *alle* (German), or *unisson* (French).

16. Examples of common and unusual divisi markings taken from the orchestral repertoire are discussed in Norman Del Mar, *Anatomy of the Orchestra*, 36–44, and Christopher Adey, *Orchestral Performance: A Guide for Conductors and Players* (London: Faber and Faber, 1998), 20–30.

17. Vide is defined in the *Harvard Dictionary of Music* (Cambridge, Mass.: Belknap Press of Harvard University Press, 2003) as: vide (2) [Latin]. See. The term is used, with its syllables *Vi-* and *-de* placed at separate places of the score, to indicate an optional omission, the player being permitted to proceed from the place marked *Vi-* immediately to the place marked *-de*.

18. Steven Sherrill, "Archaic Techniques for the Modern Orchestra Librarian," http://www.orchestralibrary.com/Acrobat/ArTech.pdf (1 June 2006).

Distribution

Music for a concert, reading, or rehearsal can be distributed to the participants in a number of ways. A professional ensemble may use a different method than a community or educational ensemble. The considerations for choosing a distribution system include the organization's function and facilities, and if the ensemble has fixed or rotating personnel.

Professional and school ensembles usually have facilities for the performance library, as well as rehearsal and concert hall space on the organization's property so that music distribution and rehearsal take place in the same location. A community or semiprofessional ensemble may not have a dedicated library space and also may not rehearse or perform in the same venue each time. Music is often distributed in person only at the services (rehearsals or concerts) or may be mailed to the musicians before the services so they have time to practice.

If an ensemble has fixed personnel, the librarian always knows who has a given part. With rotating personnel, there needs to be a method to track what musician has what part. This issue also helps determine if the music is distributed by folder or by individual composition.

ARRANGING MUSIC FOR DISTRIBUTION

If the performance library supports several ensembles or concert cycles that run concurrently, there should be an area set aside in the library where the music for each ensemble or program is stored while it is in use. The music can sit on shelves or in storage bins to allow easy access to the materials. Identify each area by ensemble or concert date.

It is also helpful to have a clipboard or binder with pertinent information about the event stored on the shelf with the music. This should include a copy of the concert program, the rehearsal and concert schedule, a personnel roster and part assignment list, and an instrumentation list for each work on the program, in case there are questions about how the music is being distributed. This clipboard should travel with the librarian to all rehearsals and performances, so the information is close at hand.

If the storage area is large enough, the empty folders for each work can also be stored there, along with any related materials, such as extra music folders,

practice parts, and backup sets of music. It is also helpful to have at least one copy of the full score for each work on the program available in the library for reference by the musicians or the library staff.

Signing Out Parts to Players

If the musicians have access to the library areas, they can be allowed to pick up their music directly from the active storage areas. Make a sign-out sheet for each work on the program and encourage the musicians to sign for all the music they take.

   If the library has closed stacks and players are not allowed direct access to the music, a librarian will have to be available to hand the parts directly to the musicians. Sign-out sheets can be kept on a clipboard and the librarian should ensure that the musicians get their proper part and that they sign for all the music they receive.

Sign-Out Sheets

A signature or initial on a sign-out sheet affirms the player's responsibility for the music. For most libraries, this is the most efficient way to track music that circulates out of the library. In larger institutions the collection may be bar-coded, which would allow an individual part or an entire set to be checked out to the player's account using a computer-based circulation system.

   Sign-out sheets can be structured to collect as much information as is necessary. For a professional ensemble with fixed personnel, initials may be all that is necessary. In an academic ensemble, particularly one with rotating personnel, complete signatures and/or printed names are a better way to track the music. Additional information such as phone numbers and the date the music was signed out may also be helpful. Sample sign-out sheets are included in the appendix.

   The librarian should always know which player has which part, either from a sign-out sheet or a part assignment roster. If players change their part assignments, the librarian must be informed. It is the responsibility of the conductor or personnel manager to share this information with the librarian.

   The goal is to not only provide the music to the player in a timely and efficient manner, but to insure the return of the music to the library. The time and effort put into preparing each part, including ordering, cataloging, and processing, makes the whole part more valuable than the paper it is printed on. It is important that the players understand the value of the music and treat the parts as tools of their profession, as they would treat their instruments.

PREPARING MUSIC FOLDERS

If the ensemble has fixed personnel who regularly play the same part, a folder can be made that contains music for the instrument (all 1st Clarinet parts) or for the stand (all parts for 2nd Violin, stand 5). If the players rotate seating during the course of a concert, it will be easier to distribute a folder with all music for a given player. For example, all the parts played by Jane Doe are gathered in a folder, even though she plays 1st Clarinet on one work and Bass Clarinet on another.

Some professional ensembles allow players to sign out parts to individual works so they can practice only what they need. A folder can then be placed on the music stand to hold any parts not signed out and to hold parts that the player wants to return. The library staff is then responsible to have that folder available on the stand at all services.

Music folders help keep the parts together and protect them from damage or loss. They can be purchased from a music dealer or music supply company or may be constructed from heavyweight paper or card stock. Index or tag weight paper will make sturdy folders. Different colors of paper can be used to distinguish the folders of different concerts or ensembles. Alternately, colored book tape or unique labels can also be used. For a small investment, paper folders can be purchased from local music stores to use for the ensembles or to be given to the players to help protect their music.

Collating the Folders

When all the sets of parts are prepared for performance, the librarian can collate the sets into individual instrument or player folders.

Before beginning, all sets should have:

- property stamps
- part numbers and string stand numbers
- bowings in the string parts
- cuts, inserts, and courtesy performance aids, as required
- errata corrections
- the parts arranged in score order

Rundown Sheets

For services with several works on the program, a rundown sheet placed in the music folder or posted on a bulletin board is helpful so the player can keep the

parts in concert order. For programs with many selections or activities, information on the rundown sheet becomes valuable.

The sheet can be nothing more than a list of the music titles in concert or rehearsal order. At the top of the page, it should also show the date and may include other pertinent information, such as conductor, venue, or event. A photocopy of the concert program may be suitable. If there are additional events or activities during the program, the sheet should reflect that, as well. This could include unannounced encores that do not appear on the printed concert program, elaborate stage or seating changes, presentations or speakers during the concert, and other pertinent information. The date or version number of the rundown should also be included to help identify old documents.

The rundown should be copied on colored paper to help distinguish it from other music in the folder. If more than one program is distributed or performances with different programs occur in close proximity, different colored papers should be used for each program.

If there is a last-minute change to a concert or a message from the library or the conductor, the rundown sheet can be used to convey that information to all the players. Messages such as "take all repeats" or "soloists will stand" can be included on the rundown to reinforce verbal communication.

Important last-minute information should be conveyed to the players or the section leaders in person. A separate information sheet reaffirming this information could also be placed in all the music folders as the top sheet in the stack, so it is the first thing the players see when they sit down to play.

Tacet Sheets

If the ensemble has a fixed instrumentation, tacet sheets may be used to tell the musicians that they do not play on a specific piece. For example, if the orchestra regularly assigns twelve woodwind players to a concert, but only eight are required on one of the selections, the remaining four players would receive tacet sheets in their folders. This tells the player that no part was written for that piece and tells the librarian that the music has not been misplaced.

Tacet sheets are most helpful when building folders containing many works with diverse instrumentation, such as an orchestra pops program or a band concert. If there is a placeholder for every composition on the program, either an actual part or a tacet sheet, the librarian can fill the folders faster without checking the instrumentation on each composition to confirm that a part is missing, checked out, or does not exist.

The tacet sheet can be nothing more than a sheet of paper with the title, instrument, and the word "tacet." Do not number the tacet sheets when number-

ing the set of parts. These single pages can be easily lost or misplaced and in their absence a numbered tacet sheet could be mistaken for an actual piece of music.

Collating Folders by Instrument

Lay each set of parts on the program side by side on a table or counter surface. Arrange them in concert order with the first piece on the program on the left and the last piece on the program at the right. Place the concert or rehearsal rundown sheet to the left of the first piece in the program order, so it will be the top sheet in the folder and the first thing the player sees. Lay the music folders, which have also been arranged in score order, to the left of the rundown sheet (see figure 6.1). Left-handed librarians may wish to invert this arrangement.

Beginning with the last piece on the program, pick up the top part (usually the 1st Flute part as it appears in score order) from the stack of music. Move to the left and pick up the top part from that stack (the 1st Flute part for the penultimate piece on the program), laying it on top of the part in your other hand. Move to the left down the row of music stacks, in reverse program order, picking up the 1st Flute part from the top of each stack of music and laying it on top of the stack you are carrying. When you reach the last stack of music, which is the first piece on the concert program, you will have all of the 1st Flute parts in your hand, in concert program order from top (beginning of the program) to bottom (the end of the program). Lay a rundown sheet on top of the 1st Flute parts and place the entire stack of parts inside the 1st Flute folder. Turn the folder over and set it, face down, on the counter. In this process you are collecting the parts, instrument by instrument, folder by folder, in program order working from the last piece on the program to the first. Then, when the 1st Flute player opens the folder, all of the concert music is arranged neatly in program order, ready for rehearsal or performance.
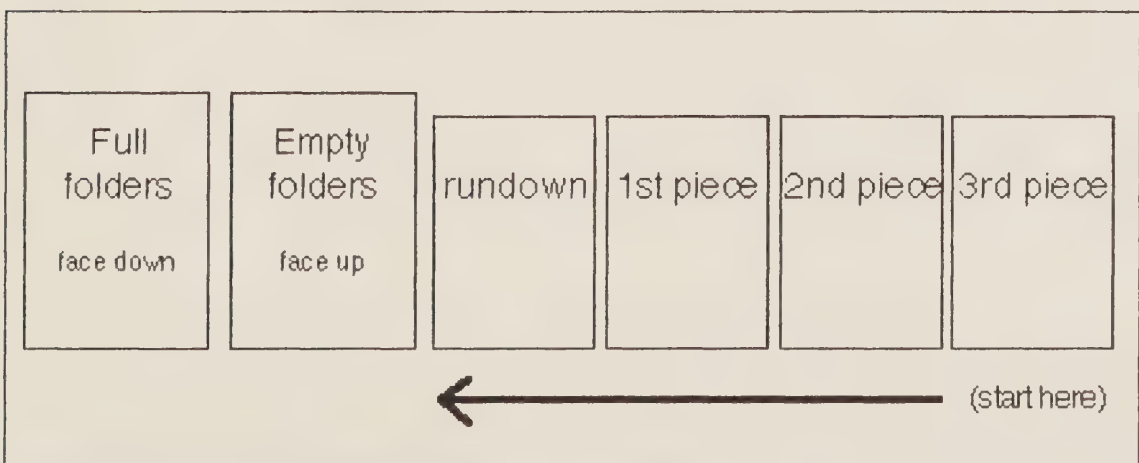

Full folders face down	Empty folders face up	rundown	1st piece	2nd piece	3rd piece

← ————————————————————— (start here)

Figure 6.1. Building Folders

Repeat this procedure, now with the 2nd Flute parts. Continue in this manner, part by part, folder by folder, until all the music has been gathered and all the folders have been filled.

By turning the completed folder face down on the counter, and stacking each successive folder face down on top of it, you can turn the entire stack over when all the folders are filled and the folders will again be in score order.

Pay attention to each piece of music as it is picked up, so that only the proper part for that instrument and folder is collected. If one of the works on the program does not use flutes and that stack of music begins instead with the 1st Oboe part, be alert so that the wrong part is not put in the wrong folder. This can be a time-wasting mistake for the librarian if not noticed until later in the process, or an embarrassment and potential disaster for the library if the mistake isn't caught until the rehearsal or performance begins. Tacet sheets may help avoid this problem by creating a placeholder for every instrument in the set.

Another method of sorting music into folders is to lay each instrument's folder on the counter, in score order. Then, taking the stack of music for the last piece on the program, lay each part atop the appropriate folder. When all of those parts are laid out, continue with the penultimate piece on the program, laying those parts on top of the previous music. The final item to place on each instrument's music stack will be the rundown sheet. When finished, you will have a stack of music for each instrument, arranged in concert or rehearsal order. Place the stack of music inside the instrument's folder, starting with the instrument at the bottom of the score order and moving up in the score order, laying each successive folder on top of the previous one. When finished, the stack of filled folders will again be arranged in score order.

Due to the amount of room needed to lay out each instrument's folder, this method works best with smaller ensembles that don't take up a lot of counter space. This procedure is also more viable if the library has a music sorting rack, with room for each folder to be laid out.[1] Alternately, a folder storage cabinet with slots for each instrument or choral folder is convenient for sorting and passing out music.[2] Again, starting with the final work on the program and ending with the first, each part is placed in the appropriate slot so as the players pick up their folders, they also pick up the music that has just been passed out.

When building folders for individual players, a sorting rack or storage cabinet can also be used. It may be more convenient, however, to put the folders in a box or carton and flip through them one at a time, adding the music to the appropriate folder. The folders should be grouped by instrument family (flutes, oboes, clarinets, etc.) and have the instrument and the player's name on the front for identifi-

cation. They can then be arranged alphabetically by player within the instrument families so the musicians can find their folders easily.

Using an assignment sheet to determine which player gets each part, sort the parts into the player's folders. Begin with the last piece on the program and work through to the first piece. Place a rundown sheet in the front of each folder when finished.

Breaking Down Folders

After the performance, the folders can be emptied by reversing the process used to build them.

Arrange the concert folders in score order, then flip the stack upside down on the left of the counter. This will put the folder for the last instrument in score order on the top of the stack. (In an orchestra, this will be the last stand of double basses.) Taking the top folder off the stack, remove all the music and rundown sheet. Lay each part face up on the counter, making a separate stack for each title (see figure 6.2).

Take the next folder and empty its contents, laying each part on the top of the corresponding stack. Continue in this manner, folder by folder, part by part, until all the folders have been emptied and all the parts distributed to their appropriate stacks. Be aware that the music in some folders may be out of program order, so be sure the parts are placed on the correct stack.

By starting with the last folder in score order and working backwards to the beginning, the stacks of music and folders will now be in score order and will not require reorganizing or resorting. The music folders are also ready to be put away or reused.
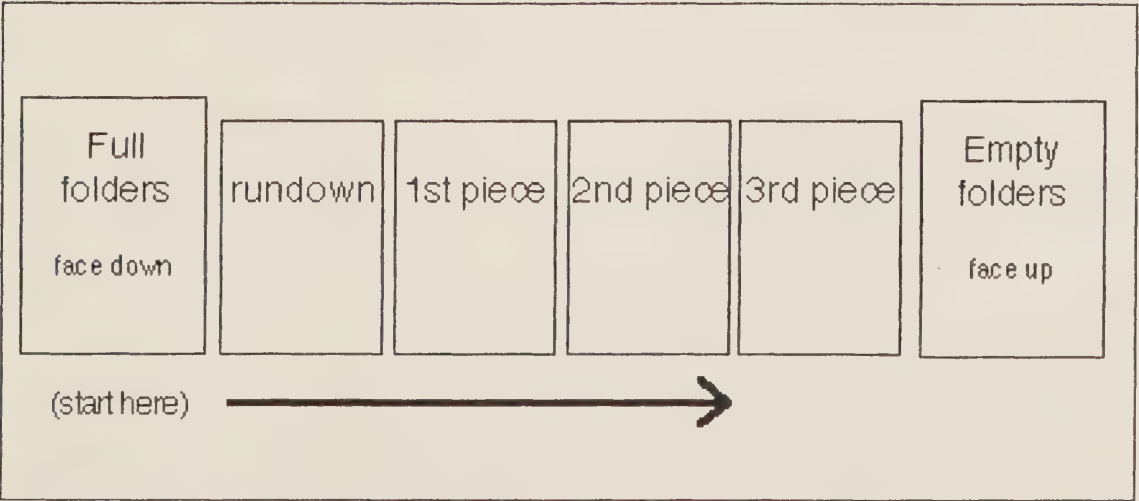

Figure 6.2. Breaking Down Folders

Getting the Music Back

If the library provides folders for the musicians, the easiest way to retrieve the music is to have them leave their parts in the folder and leave the folder on the music stand following the performance. The librarian can then collect the folders and break them down when convenient.

If the players don't use folders, the music will have to be collected another way. The librarian can wait offstage and gather the parts from each player as they exit the stage or as they return to the green room following the performance. If the librarian has other responsibilities during the concert, a drop box where the musicians can leave their music should be made available in a convenient location. The librarian can then sort the contents of the box at a later time.

Make sure the musicians understand their responsibilities in getting the parts back to the library, particularly if there is music on loan or rental that must be returned in a timely manner. Have a sign-out sheet or personnel roster available to identify and contact tardy musicians.

Returning the Music to the Shelf

To be sure that all music has been returned, go through each separate stack of music and be sure that the parts are in score order. If the sets have part and stand numbers, this will be a quick and easy task. If there is a part missing from one set, check the other sets on the program in case it was stuck to another piece of music or accidentally tucked inside a multipage part. For this reason, it is best to check all the sets before putting any music away.

Remember to update the performance record to include the most recent activity. Also make any pertinent annotations to the folder inventory, database, or other paperwork that relates to this set of parts or this performance. After the set is in order and the documentation is complete, the music can be returned to the shelf.

If there is rental material to be returned to the publisher, be sure all rented parts and scores are collected. If this is a work that the ensemble will play again, it may be helpful to make photocopies of the principal string parts to keep as string masters and document the bowings and markings used for this performance. Erase all cuts and other unnecessary marks as a courtesy to the next renter that uses this set, but leave the bow markings intact in the parts. Include programs, inventories, and other information as requested by the publisher. Package the music securely and ship it using a service that can insure and track the delivery of the package. Record the shipping information in a mail tracking log or an acquisitions database.

Preparing Choral Folders

Choruses should also have music folders for the musicians to store and protect their parts. The folder can be a custom-designed item, a simple cardboard sheet folded in half, or even a ring binder, with holes punched in the margin of each part so they fit securely in the binder.[3] These same folders can also be used by the singers to hold their music during performances. The folders should be stored in a music rack or bin when not in use, arranged in order by number. The librarian can then also use the music rack to distribute or collect music from the folders, adding and removing music as needed.

As part of the music processing routine, each choral part should be numbered sequentially. An easy way to distribute and track the parts is to assign a number to each member of the chorus. That member then always receives the corresponding numbered choral part. Because each choral part is the same, the voice range or seating of the vocalist who receives it does not matter.

The music folders should also be numbered sequentially. The vocalist receives the folder with its corresponding number, which contains the choral parts with the same number. The musicians are responsible for the care of the folder and all the music it contains. Then, if a part is missing or damaged when the music is inventoried following a concert, it is clear which musician is responsible.

LENDING AND CIRCULATING MUSIC

If the library lends music parts or entire sets for use by other organizations or individuals, it is important to have a method to track the loan and the return of that music. A database or card file can record pertinent information about the loan:

- composition title, composer, catalog number
- borrower name
- borrower address, phone, e-mail
- date loaned
- date to be returned
- material loaned

Use a database or card file to monitor the loan period and identify overdue materials. Send a copy of the loan record with the music to remind the borrower which items were loaned and when they are due to be returned. Also put a copy of the loan record in the library's music folder and do not send the folder or box

with the loan materials. This way there is always an item on the shelf with the loan record inside to show where the music has gone.

Figure 6.3. Loan Card

NOTES

1. For examples of music sorting racks, see Lawrence J. Intravaia, *Building a Superior School Band Library* (West Nyack, N.Y.: Parker Publishing, 1972), 231–32, plates no. 3, 4, and 5, and Albert LeBlanc, *Organizing the Instrumental Music Library* (Evanston, Ill.: The Instrumentalist, 1974), 28. Similar products are available from the Wenger Corporation (http://www.wengercorp.com), and the LSI Corporation of America (http://lsi-casework.com/) (14 Dec. 2005).

2. Intravaia, 234–36, plates no. 7, 8, and 9, and LeBlanc, 26.

3. Commercial choral folders are available from several sources, including "The Black Folder" (http://www.musicfolder.com), Gamble Music Co. (http://www.gamblemusic.com), Manhasset Specialty Company (http://www.manhasset_specialty.com), Deer River Folio Co., Inc. (http://www.deerriver.com); Humes and Berg Mfg. Co. Inc. (http://www.humes-berg.com) (14 Dec. 2005). Some of these manufacturers also make larger folios for instrumental ensembles.

Other Duties and Challenges

This final chapter will touch on several issues that may be included as part of the performance librarian's responsibilities.

- Audition lists and excerpts
- Concert programs
- Care and preservation of the library holdings
- Communication

AUDITION LISTS AND EXCERPTS

Audition repertoire lists are prepared to show the music to be performed during an audition for a job or for placement in an ensemble.

The musical excerpts requested on the list are chosen because of their technical or musical difficulty. Many of the same excerpts appear regularly on audition lists because they best demonstrate the technique and musicianship expected of the candidate.[1]

The audition list is made available to applicants by mail, e-mail, posting on a website, or another form of publication. The excerpts are usually chosen by the audition committee, conductor, personnel office, or administrator of the ensemble. The personnel office or audition committee will communicate information about application requirements and logistics to the participants.

The performance librarian can advise the audition committee, giving information about repertoire. The selections on the list should be accessible to all applicants, either published in excerpt books or available for sale. Reprint publishers, such as Kalmus, Luck's, and Broude Brothers, sell individual parts to their publications. Music for many standard works are also collected in commercially available books of excerpts. These books, published for individual instruments, include complete or partial examples of the composition.[2] Information about where to acquire the music could be included on the audition list.

Music that is generally unavailable, such as works on rental, should not be included on audition lists. Exceptions could be made if permission is granted by the publisher to use the work during the audition. Some publishers will allow excerpts of their music to be sent to applicants in advance of an audition. Ask the

publisher for permission to reproduce the excerpt, identifying the specific passage that will be used. Most publishers are willing to allow this use of their music, provided the selection is not too long and the notice of copyright appears with the excerpt. A small fee may be charged for use of the excerpt and delivery of the rental music. Do not distribute copyrighted music without the permission of the copyright owner.

In order to hold a fair and equitable audition, all applicants should be clear on what to prepare and should have access to all of the music that is requested.

The librarian should examine the repertoire list to be sure it gives a proper description of the music to be played. Be as specific as possible, including key, catalog number, edition, and other information as necessary.

Beethoven	Symphony No. 5, op. 67, second movement
Copland	*Appalachian Spring* (full orchestra version) rehearsal 6 to one measure before rehearsal 14
Dvořák	Symphony No. 7 in D minor, op. 70, first movement, beginning to measure 15 (Supraphon edition)
Schubert	Symphony in C Major, D. 944, *Great*, second movement, measure 15 to measure 25
Stravinsky	Petrushka (1947 version), 2nd tableau
Strauss	*Don Juan*, beginning to rehearsal E

In some circumstances, the ensemble may want to make the excerpts available to all auditionees, either by sending them through the mail, as a file attached to electronic mail, or posted on a web page. This is most helpful when the audition repertoire is unusual or difficult to acquire. Custom pops arrangements, commissioned works, band or wind ensemble compositions, or music that is not commercially available are candidates for distribution in this manner.

The librarian may be asked to prepare audition excerpts, either for distribution to auditionees or for the audition committee to use. Be sure to use the same edition as specified on the audition list. Mark start and stop points clearly on the part. Provide an original part or a legible photocopy of each excerpt for the player to read. String parts may be clean or bowed, according to the discretion of the audition committee. Prepare an additional copy for each member of the audition committee.

CONCERT PROGRAMS

Librarians may also be responsible for preparing or contributing information to the printed concert program. This is a practical situation, as the performance

MINNESOTA ORCHESTRA
Osmo Vänskä, Music Director

AUDITION REPERTOIRE
SECTION VIOLA

Auditions: May 13-17, 2004

SOLO REPERTOIRE

First movement of one of the following concerti (no accompaniment):

BARTOK	Viola Concerto
HINDEMITH	*Der Schwanendreher*
WALTON	Viola Concerto

One movement from any of the unaccompanied suites by Bach

ORCHESTRAL REPERTOIRE

1.	BEETHOVEN	Symphony No. 5, second movement
2.	BERLIOZ	*Roman Carnival* Overture
3.	BRAHMS	Variations on a Theme by Haydn, Nos. 5, 7, 8
4.	BRUCKNER	Symphony No. 4, second movement
*5.	COPLAND	*Appalachian Spring*, Full Orchestra Version, rehearsal [6] to one measure before rehearsal [14]
6.	MENDELSSOHN	Scherzo from *A Midsummer Night's Dream*
7.	MOZART	Symphony No. 35, last movement
8.	RAVEL	*Daphnis and Chloé*: Suite No. 2, rehearsal [158] to rehearsal [161]; three measures after rehearsal [212] to End
*9.	SHOSTAKOVICH	Symphony No. 5, first movement: rehearsal [15] to rehearsal [17]
10.	SIBELIUS	Symphony No. 3, first movement: rehearsal [6] to rehearsal [13] (♩ = 116-120)
11.	STRAUSS	*Don Juan*, Beginning to rehearsal [E]

Most of the music for this audition is available from Kalmus publishers (contact information listed below). Those pieces noted with an asterisk (*) are rental only and may be requested from the Minnesota Orchestra Personnel Office using the enclosed form, which must be accompanied by a completed application and audition deposit.
NO EXCERPTS WILL BE MAILED WITHOUT RECEIPT OF ALL REQUIRED REGISTRATION MATERIALS.

Edwin F Kalmus & Co , Inc
P.O. Box 5011
Boca Raton, FL 33431
Phone: (561) 241-6340 – OR – (800) 434-6340 (outside Florida)
Fax: (561) 241-6347
www.kalmus-music.com

PLEASE NOTE: Screens will be used for all preliminary and semi-final rounds.

Figure 7.1. Audition Repertoire Announcement

librarian has access to the music and catalog information about each work and can easily examine it for spelling, movement titles, and other details.

The concert program should include enough information to identify the composition, including any specific details about arrangers, editions, and versions of the work.

The form of the title should be different from that used in a computer catalog. A database application requires a consistent structure of information in order for it to be searched and sorted. This structure may look stilted in a concert program which would be better presented in a more natural language style.

A database entry reading

Concerto, piano, no.5, op.73, E-flat major (Emperor)

would look more natural in a program format as

Concerto No. 5 in E-flat for Piano, Opus 73, "Emperor"
or
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Translated titles or movement names may be more helpful to the audience in order to convey the composer's intentions. The musical direction

In the tempo of a comfortable Ländler

is more accessible than the original:

Im Tempo eines gemächliches Ländlers

The layout of the program can take many forms. Many organizations have style manuals for their printed documents which give guidance on program formatting and appearance.

The following guidelines for formatting music titles in programs are based upon rules from *The Chicago Manual of Style*, 15th ed. and D. Kern Holoman's *Writing About Music*.[3]

Titles of operas, oratorios, musicals, tone poems, suites, and other long musical compositions are italicized.

Death and Transfiguration
Don Giovanni
Selections from *Carousel*
The Pines of Rome

Titles of songs and short compositions are set in roman type and quoted. (Roman type is the primary, common type style [like this], not modified by bold or italic.)

"Jesu, Joy of Man's Desiring"
"Come scoglio" from *Cosi fan tutte*
"The Stars and Stripes Forever"
"If I Loved You" from *Carousel*

Titles containing musical forms are set in roman type and capitalized.

Symphony in B-flat
Toccata and Fugue in B Minor
Overture to *William Tell* [excerpt from a larger work]

For titles in a major key, use an upper case letter but do not write out "major." Titles in a minor key should use upper case for the letter and write out "Minor." If the key is modified by the term *flat*, *sharp*, or *natural*, the modifying term is set in lowercase and the key phrase is hyphenated.

Series numbers and catalog numbers should be abbreviated and capitalized. Capitalize and spell out the word "opus." Set the catalog numbers and opus numbers off with commas.

Piano Concerto No. 23 in A, K. 488
Symphony No. 5 in C Minor, Opus 67

Descriptive titles bestowed on works by their composers, critics, music historians, or the public may, in the usual way with titles, be italicized if the work is long, quoted in roman if short.

Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*
Symphony No. 9 in E Minor, Opus 95, *From the New World*

Format of information for symphonies:

Symphony No. 41 in C, K. 551, *Jupiter*

Format of information for concerti:

Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Indent movements underneath the composition title. Center the soloist's name underneath the entire entry.

Piano Concerto in A Minor, Opus 54   Robert Schumann
                                                                                 (1810–1856)

      Allegro affettuoso
      Intermezzo: Adantino grazioso
      Allegro vivace

Steve Drury, soloist

New England 🎵 Conservatory

Founded 1867

NEC Wind Ensemble   **Jordan Hall**
Frank Battisti, conductor   **Thursday, April 18, 2002 at 8 P.M.**

Suite from the film *The Red Pony* (1969)   Aaron Copland
                                                                                 (1900–1990)

    Dream March
    Circus Music
    Walk to the Bunkhouse
    Grandfather's Story
    Happy Ending

Vientos y Tangos (2002)   Michael Gandolfi
                                                                                 (b. 1956)

Première performance

Intermission

Serenade No. 10 in B-flat, K. 361, *Gran Partita*   Wolfgang Mozart
                                                                                 (1756–1791)

    Largo; Allegro molto
    Menuetto; Trio I; Trio II; Menuetto
    Adagio
    Menuetto: Allegretto; Trio I; Trio II; Menuetto
    Romanze: Adagio; Allegretto; Adagio
    Theme and Variations
    Rondo: Allegro molto

Be-Bop Tango   Frank Zappa
                                                                                 (1940–1993)
                                                                         arranged by Ali N. Askin

Figure 7.2. Concert Program

Additional details may be added if informative or if it helps distinguish the edition or state of the work. Composition dates may be added in parentheses following the title. This is particularly informative for the audience to identify new or unfamiliar compositions. The composer's birth and death dates may also be included to give the audience a historical perspective on the work.

For the header or title page, include basic information that gives the details of the performance: day, date, year, time, location, organization, conductor, soloists. Make note of other interesting information, such as première performances (world, region, or local), commissioned or dedicated works, and sponsorships or special events.

CARE AND PRESERVATION OF THE LIBRARY HOLDINGS

The librarian is also responsible for the care and preservation of the items in the collection. In addition to the cost of the printed music, the value of the library collection increases with information added by the musicians and preparation work done to the parts. This value is inherent and the information is often irreplaceable. Because of this, in addition to the replacement value of the printed music itself, it is important to provide for the protection of the library materials.

Damage to the paper that the music is printed on can come from environmental sources, such as the hazards of light, temperature, humidity, pests, and dust, and from physical handling and improper storage.

Environment

- Light

When exposed to light, paper undergoes chemical changes in its structure which causes fading, bleaching, and yellowing. Newspaper, for example, will fade and deteriorate after continual exposure to light. Lignin, a chemical ingredient in paper, reacts to light, causing discoloration and yellowing. Ultraviolet light, which is also damaging to paper, is found in sunlight and in the fluorescent lights used in most buildings and offices. Damage from exposure to light is irreversible.

Protect the library materials from extended or unnecessary exposure to damaging light sources. Keep them out of direct exposure to ultraviolet light. Close window curtains or move bookcases and storage areas out of the direct path of sunlight. Purchase ultraviolet filters for fluorescent lights. Keep the music covered when it is stored on the shelf by housing it in acid-free and lignin-free folders, boxes, storage cabinets, or all three at once.

- Temperature and Humidity

These two issues are addressed together, as one will affect the other, and the same heating, ventilation, and air conditioning (HVAC) systems are used to regulate them. An increase in heat accelerates the chemical reactions that cause acid hydrolysis, while high humidity promotes the growth of mold and mildew. In general, cooler temperatures and lower humidity will prolong the life of paper.

As paper absorbs and releases moisture, its molecules expand and contract as a reaction to changes in temperature and relative humidity. Wide fluctuations in these levels over a short period of time can cause damage to the structure of the paper.

Ideal conditions for preservation must be coupled with consideration for humans working in the same area. A frequent recommendation is a stable temperature no higher than 70°F and a stable relative humidity between a minimum of 30 percent and a maximum of 50 percent.[4] Where the ideal levels are not practical, try to maintain consistent levels with a fluctuation of no more than 5° in temperature and 2 percent to 5 percent in relative humidity. Regular monitoring of these conditions will indicate if the climate-control equipment is producing the desired conditions or if additional steps are necessary to control the library environment. Remember that the climate control system should never be turned off and settings should not be lowered at night, on weekends, or at other times when the library is closed.

- Pests

Examine the library areas regularly for rodents, insects, and other pests. Some insects, such as silverfish and bookworms, are attracted to the starches and glues in paper. Warm, moist conditions will encourage the development of pest problems, while dirt, food residue, and unclean conditions will attract pests and may also be an indication of their presence.

- Air quality

Particulate matter, such as dust and soot, can work their way into the structure of paper, degrading, soiling, and disfiguring it. Gases can catalyze chemical reactions that form acid in paper, in addition to creating an unhealthy work environment. Control air quality by using an air filtration system, keeping windows closed to reduce outdoor pollutants, and avoiding materials that generate potentially harmful gases, such as glues, paints, solvents, and ozone.

Handling and Housing

Most paper itself contains acid, which is a danger to the library collection. The acid degrades the paper, causing it to become fragile and unreadable over time. The acid in these papers can migrate to other papers that touch it or reside in the same storage folder. Segregate this highly acidic paper from other music. If the paper is becoming too fragile to use and is irreplaceable or a valuable edition, make photocopies of the music to preserve the contents of the set.

Other hazards to paper materials include paper clips, rubber bands, and other fasteners that can rust, crease, or adhere to the paper. Remove these items from music. Adhesive tape can deteriorate over time and damage the paper underneath. Yet, while preservation quality materials such as Japanese paper and document repair tape are best for the long-term care of paper, these materials are generally not durable enough for the heavy use that performance materials receive. Conversely, do not use thick tapes, such as packing, strapping, or duct tape to bind or repair paper.

To help preserve the library holdings, use storage materials intended to protect the paper. Select materials that are acid-free, lignin-free, or alkaline-buffered, which are available from many library and preservation supply companies.[5] While it may not be practical or cost efficient to house the entire library collection in these containers, be sure to preserve important editions, sets, or unique arrangements that cannot be replaced.

The term "acid-free" is often used to describe paper products and enclosures. This term refers to the measurement of the acid or alkaline content in paper, expressed by a pH number on a scale of 0 through 14. A pH measurement of 7.0 is the neutral point, while a lower number indicates a greater acid content and a higher number indicates a greater alkaline content. The best range for preservation of paper is a pH of 7.0 through 8.5, with either neutral or a slight alkaline content to act as a buffer against acidic paper.[6]

Disaster Plan

An important facet of the preservation of library materials is knowing what to do if a disaster strikes. This can take the form of a fire, flood, structural collapse, extreme weather, or any event that can put people, facilities, and collection materials at risk.

The library should have a disaster plan in place to instruct the staff and those who respond in what to do in the event of an emergency. The plan should be printed and stored in a location that is easily accessible by the library staff. It should contain:

- contact information for first responders to a disaster, such as the security personnel, building operations staff, fire department, police department, and ambulance services
- contact information for employees, supervisors, and administrators, as well as information on utility companies, insurance adjusters, and others who can assist or must be contacted in the event of emergency or disaster
- a map showing emergency escape routes for employees
- information about fire alarms, fire extinguishers, first aid kits, and other safety features of the building

A more detailed disaster plan will include step-by-step instructions on how to prioritize salvage operations, how to care for materials after a disaster, and physical and human resources available for assistance. This should include details such as the location of towels, vacuums, mops, buckets, fans, and other supplies, contact information for staff and employees who are available to assist in an emergency, and phone numbers for companies that specialize in disaster recovery, if such help is needed.[7]

Preservation Resources

There are many books, organizations, and World Wide Web sites that have excellent information on archival and preservation issues. Examine these resources or consult specialists in the field for more details on caring for library materials.

The Northeast Document Conservation Center (NEDCC) is a regional conservation center that offers preservation programs and information, in addition to conservation and repair services and emergency disaster services. Their publication, *Preservation of Library and Archival Materials: A Manual*, 3rd ed. (Andover, Mass.: Northeast Document Conservation Center, 1999) has information on a variety of preservation issues. Technical leaflets from this manual, along with other helpful information, are available on the NEDCC website (http://www.nedcc.org).

Conservation OnLine (CoOL) is a project of the Preservation Department of the Stanford University Libraries, and offers a full text library of information on their web site (http://palimpsest.stanford.edu).

The Preservation Directorate at the Library of Congress has technical documents on the care and handling of a variety of materials at the Library's website (http://www.loc.gov/preserv).

The Society of American Archivists (SAA) is a professional organization for archivists. SAA sponsors workshops around the United States and hosts an annual convention. They also publish periodicals and books on archive and preservation

topics, including an Archival Fundamentals Series of manuals. More information is available on their website (http://www.archivists.org).

COMMUNICATION

In conclusion, a few words should be written about one of the most important challenges that face the performance librarian—the importance of clear and timely communication. Sharing information between the operational departments of a school or performing organization is vital for the ensemble to run smoothly.

Marcia Gittinger Farabee describes the library as the hub of information in a performing ensemble.[8] The performance librarian regularly communicates with many constituencies in the organization, including the ensemble manager, personnel manager, conductor, music director, department head, stage manager, facilities manager, concertmaster, section leaders, soloists, musicians, and any other administrative or musical personnel involved in the operation of the performing groups.

The number of lines of communication in an organization may depend on its size. A large organization may have many employees, each with a different job, while a smaller organization may have fewer personnel, but each person may have more responsibilities.

Information that needs to be shared on a regular basis includes:

- program repertoire
- rehearsal and performance schedules
- player assignments
- stage seating or layout
- cuts, keys, stops, and starts for vocal and instrumental soloists

In addition, some organizations require the performance librarian to provide:

- instrumentation (to confirm assignments and stage seating requirements)
- timings for movements and/or the complete work (to calculate program length and for ushers to determine late-seating opportunities)
- program title format and/or program notes (for the publications department)
- stage diagrams (for the stage crew)
- special requirements in the music (offstage musicians, instruments that must be rented or require specialist performers, etc.)
- any other information that may be needed to put on a concert

A sample Work Information Sheet is included in the appendix to show how some of this information can be shared.

The first link in the communication chain is the conductor or music director who determines the repertoire for the ensemble. Impress upon these people that it is never too early to receive information about music or concert requirements.

In a roundtable interview with several major orchestra librarians, each reinforced the necessity of sharing program and performance information:

> *Ron Whitaker (Cleveland Orchestra):* I've often been asked, "How much leeway do you need?" My answer is, you can never tell me too soon. A year and a half out? That's not too soon. . . .The more advance time we have, the better we can do our jobs.
> *Larry Tarlow (New York Philharmonic):* Share the information as soon as you know it. Let us collate the information; let us decide what's important.
> *Karen Schnackenberg (Dallas Symphony Orchestra):* If you can, provide us with program information three months out, even though you think six weeks is enough. We'll all be happier and produce a better product.[9]

The more information the performance librarian receives in a timely manner, the easier it is to do the job properly and provide the best possible product to the ensemble members.

NOTES

1. A survey by the American Symphony Orchestra League in 1980 examined many audition announcements and was used to compile a list of the most commonly requested works for each instrument. This was published as *Facing the Maestro: A Musician's Guide to Orchestral Audition Repertoire*, compiled and edited by Katherine Akos, Marshall Burlingame, and Jack Wellbaum (Washington, D.C.: American Symphony Orchestra League, 1983).

2. A helpful resource for identifying excerpts in published collections is Carolyn Rabson's *Orchestral Excerpts: A Comprehensive Index* (Berkeley, Calif.: Fallen Leaf Press, 1993).

3. *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003, rules 8.201–205) and D. Kern Holoman's *Writing About Music: A Style Sheet from the Editors of* 19th-Century Music (Berkeley: University of California Press, 1988).

4. Northeast Document Conservation Center Technical Leaflet, "Temperature, Relative Humidity, Light, and Air Quality: Basic Guidelines for Preservation," by Sherelyn Ogden. Section 2, Leaflet 1. Available online at http://www.nedcc.org/plam3/tleaf21.htm (24 Nov. 2005).

5. Some companies that sell preservation products include: Gaylord Bros. (http://www.gaylord.com); Conservation Resources International (http://www.conservationre-

sources.com); Hollinger, Inc. (http://www.hollinger.com); University Products (http://www.universityproducts.com); Metal Edge, Inc. (http://www.metaledgeinc.com) (14 Dec. 2005).

6. Northeast Document Conservation Center Technical Leaflet, "Selection of Suitable-Quality Storage Enclosures for Books and Artifacts on Paper" by Sherelyn Ogden. Section 4, Leaflet 4. Available online at http://www.nedcc.org/plam3/tleaf44.htm (14 Dec. 2005).

7. More details about the content and creation of a disaster plan can be found in the Northeast Document Conservation Center Technical Leaflets, "Disaster Planning" by Beth Lindblom Patkus. Section 3, Leaflet 3 (available online at http://www.nedcc.org/plam3/tleaf33.htm), and "Worksheet for Outlining a Disaster Plan" by Karen E. Brown. Section 3, Leaflet 4 (available online at http://www.nedcc.org/plam3/tleaf34.htm (24 Nov. 2005).

8. Marcia Gittinger, "Getting the Most From Your Orchestra Librarian" *Progressions* [American Symphony Orchestra League] 2, no. 4 (August 1991): 3. Available online at http://www.mola-inc.org/PressRoom/Progressions1.pdf (23 Nov. 2005).

9. "Behind the Scenes: A Roundtable" *Harmony* [Symphony Orchestra Institute] no. 9 (October 1999): 66–67. Available online at http://www.soi.org/harmony/archive/9/Behind_Scenes_SOI.pdf (23 Nov. 2005).

Forms, Categories, and Supplies

The following documents are included as examples of typical cataloging and processing forms used in performance libraries. They may be reproduced, duplicated, or altered as needed for use in any performance library.

ORCHESTRA CATALOGING FORM

Title _____ Catalog No. _____

Composer _____ Set No. _____

Arranger/Editor _____

Publisher _____

Copyright Holder _____ Copyright Date _____

Plate No. _____ Edition No. _____ Duration_____

Notes _____

_____ Full Score	_____ Bassoon 1	_____ Trombone 1
_____ Condensed Score	_____ Bassoon 2	_____ Trombone 2
_____ Solo Part	_____ Bassoon 3	_____ Trombone 3
_____ _____	_____ Bassoon 4	_____ Trombone 4
_____ Violin 1 (A)	_____ Contrabassoon	_____ _____
_____ Violin 2 (B)	_____ _____	_____ Tenor Tuba
_____ Violin 3 (C)	_____ Soprano Sax	_____ Tuba 1
_____ Viola	_____ Alto Sax	_____ Tuba 2
_____ Cello	_____ Tenor Sax	_____ _____
_____ Bass	_____ Baritone Sax	_____ _____
_____ _____	_____ _____	_____ Timpani 1
_____ _____	_____ _____	_____ Timpani 2
_____ Flute 1	_____ Horn 1	_____ Percussion _____
_____ Flute 2	_____ Horn 2	_____ _____
_____ Flute 3	_____ Horn 3	_____ _____
_____ Flute 4	_____ Horn 4	_____ _____
_____ Piccolo	_____ Horn 5	_____ _____
_____ _____	_____ Horn 6	_____ Harp 1
_____ Oboe 1	_____ Horn 7	_____ Harp 2
_____ Oboe 2	_____ Horn 8	_____ Piano
_____ Oboe 3	_____ _____	_____ Celeste
_____ Oboe 4	_____ Trumpet 1	_____ Organ
_____ English Horn	_____ Trumpet 2	_____ Harpsichord
_____ _____	_____ Trumpet 3	_____ Synthesizer
_____ Clarinet 1	_____ Trumpet 4	_____ _____
_____ Clarinet 2	_____ Trumpet 5	_____ Guitar
_____ Clarinet 3	_____ Trumpet 6	_____ Bass Guitar
_____ Clarinet 4	_____ Cornet 1	_____ _____
_____ E♭ Clarinet	_____ Cornet 2	_____ _____
_____ Bass Clarinet	_____ Cornet 3	_____ _____
_____ _____	_____ _____	_____ _____

BAND CATALOGING FORM

Title _____ Catalog No. _____

Composer _____ Set No. _____

Arranger/Editor _____

Publisher _____

Copyright Holder _____Copyright Date _____

Plate No. _____ Edition No._____ Duration_____

Notes _____

_____ Full Score	_____ Bassoon 1	_____ Trombone 1
_____ Condensed Score	_____ Bassoon 2	_____ Trombone 2
_____ Solo Part	_____ Bassoon 3	_____ Trombone 3
_____ _____	_____ Bassoon 4	_____ Trombone 4
_____ _____	_____ Contrabassoon	_____ _____
_____ Flute 1	_____ _____	_____ Baritone (Treble Clef)
_____ Flute 2	_____ Soprano Sax	_____ Euphonium (Bass Clef)
_____ Flute 3	_____ Alto Sax 1	_____ _____
_____ Flute 4	_____ Alto Sax 2	_____ Tuba 1
_____ C Piccolo	_____ Tenor Sax	_____ Tuba 2
_____ Db Piccolo	_____ Baritone Sax	_____ _____
_____ _____	_____ _____	_____ Double Bass
_____ _____	_____ _____	_____ _____
_____ Oboe 1	_____ Horn 1	_____ Timpani
_____ Oboe 2	_____ Horn 2	_____ Percussion _____
_____ Oboe 3	_____ Horn 3	_____ _____
_____ Oboe 4	_____ Horn 4	_____ _____
_____ English Horn	_____ _____	_____ _____
_____ _____	_____ _____	_____ _____
_____ _____	_____ Eb Cornet	_____ Harp 1
_____ Eb Clarinet	_____ Solo Cornet	_____ Harp 2
_____ Solo Clarinet	_____ Cornet 1	_____ Piano
_____ Clarinet 1	_____ Cornet 2	_____ Celeste
_____ Clarinet 2	_____ Cornet 3	_____ Organ
_____ Clarinet 3	_____ Cornet 4	_____ Synthesizer
_____ Clarinet 4	_____ _____	_____ _____
_____ Alto Clarinet	_____ Trumpet 1	_____ Guitar
_____ Bass Clarinet	_____ Trumpet 2	_____ Bass Guitar
_____ Eb Contrabass Clarinet	_____ Trumpet 3	_____ _____
_____ Bb Contrabass Clarinet	_____ Trumpet 4	_____ _____
_____ _____	_____ Flügelhorn	_____ _____
_____ _____	_____ _____	_____ _____

BIG BAND CATALOGING FORM

Title _____ Catalog No. _____

Composer _____

Arranger/Transcriber _____

Publisher _____

Copyright Holder _____Copyright Date ____ _____

Solos _____ Style_____ Duration_____

Notes _____

_____ Full Score	_____ Trumpet 1	_____ Piano
_____ Condensed Score	_____ Trumpet 2	_____ Keyboard
_____ Lead Sheet	_____ Trumpet 3	_____ Synthesizer
_____ Solo Part	_____ Trumpet 4	_____ Acoustic Bass
_____ _____	_____ Trumpet 5	_____ Electric Bass
_____ _____	_____ Solo Trumpet	_____ Guitar
_____ _____	_____ _____	_____ _____
_____ _____	_____ _____	_____ _____
_____ _____	_____ _____	_____ _____
_____ Soprano Sax	_____ _____	_____ Drum Set
_____ 1st Alto Sax	_____ Trombone 1	_____ Vibraphone
_____ 2nd Alto Sax	_____ Trombone 2	_____ Auxiliary Percussion
_____ 1st Tenor Sax	_____ Trombone 3	_____ _____
_____ 2nd Tenor Sax	_____ Trombone 4	_____ _____
_____ Baritone Sax	_____ Bass Trombone	_____ _____
_____ _____	_____ Tuba	_____ _____
_____ _____	_____ _____	_____ _____
_____ _____	_____ _____	_____ _____
_____ _____	_____ _____	_____ _____
_____ Reed 1 _____	_____ _____	_____ _____
_____ Reed 2 _____		
_____ Reed 3 _____		
_____ Reed 4 _____		
_____ Reed 5 _____		
_____ _____		
_____ _____		
_____ _____		
_____ _____		

PERFORMANCE RECORD

Date	Ensemble	Conductor	Event

SIGN-OUT SHEET
(Wind, Brass, and Percussion)

PLEASE PRINT NAME AND PHONE NUMBER			
Wind, Brass, and Percussion Only			
Instrument	Name (Please Print)	Phone	Date

Composer	Title	Orchestra

SIGN-OUT SHEET
(Violins)

PLEASE PRINT NAME AND PHONE NUMBER			
1st Violin	**Name (Please Print)**	**Phone**	**Date**
1 a			
b			
2 a			
b			
3 a			
b			
4 a			
b			
5 a			
b			
6 a			
b			
7 a			
b			
8 a			
b			
2nd Violin	**Name (Please Print)**	**Phone**	**Date**
1 a			
b			
2 a			
b			
3 a			
b			
4 a			
b			
5 a			
b			
6 a			
b			
7 a			
b			

Composer	Title	Orchestra

SIGN-OUT SHEET
(Violas, Cellos, and Basses)

PLEASE PRINT NAME AND PHONE NUMBER			
Viola	Name (Please Print)	Phone	Date
1 a			
b			
2 a			
b			
3 a			
b			
4 a			
b			
5 a			
b			
Cello	Name (Please Print)	Phone	Date
1 a			
b			
2 a			
b			
3 a			
b			
4 a			
b			
5 a			
b			
6 a			
b			
Bass	Name (Please Print)	Phone	Date
1 a			
b			
2 a			
b			
3 a			
b			
4 a			
b			

Composer	Title	Orchestra

Music Sign-Out Sheet

Composition:_____

Please print your last name as identification

1st Violin:	2nd Violin:	Viola:	Cello:	Bass:
1._____	1._____	1._____	1._____	1._____
2._____	2._____	2._____	2._____	2._____
3._____	3._____	3._____	3._____	3._____
4._____	4._____	4._____	4._____	4._____
5._____	5._____	5._____	5._____	5._____
6._____	6._____	6._____	6._____	
7._____	7._____			
8._____	8._____			
9._____				

Flute:
1._____
2._____
3._____
4._____
Picc._____
Alto_____

Oboe:
1._____
2._____
3._____
4._____
E. H._____

Clarinet:
1._____
2._____
3._____
4._____
Eh._____
Bass_____

Bassoon:
1._____
2._____
3._____
4._____
Cntra_____

Saxophone:
Sop._____
Alto 1._____
Alto 2._____
Ten. 1._____
Ten. 2._____
Bari._____

Horn:
1._____
2._____
3._____
4._____
5._____
6._____
7._____
8._____
Ass't_____

Trumpet:
1._____
2._____
3._____
4._____
5._____
6._____
Ass't_____

Cornet:
1._____
2._____
3._____
4._____

Trombone:
1._____
2._____
3._____
4._____
Bass_____
Ass't_____

Tuba:
1._____
2._____

Timpani:
1._____
2._____

Percussion:
1._____
2._____
3._____
4._____
5._____
6._____

Harp:
1._____
2._____
3._____

Piano:
1._____
2._____

Celeste:
_____

Harpsichord:
_____

Organ:
_____

Electric Bass:
_____

Guitar:
_____
_____
_____
_____
_____
_____
_____
_____
_____

Chorus Sign-Out Sheet

No.	Name	Phone
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		
24		
25		

ABBREVIATIONS KEY
to
MOLA Errata/Correction Lists

SYMBOL	MEANING	EXAMPLE	MEANING
Rehearsal figures	Refer to the bar line	C1	First measure of Letter C
		C –3, 2, 1	The 3 measures before Letter C
[no symbol]	add	⟍	add decrescendo/ diminuendo sign
[no symbol]	add	cresc.	add the word "cresc."
e or ↗	remove, delete	*e* >	delete accent
s/r	should read	F s/r G♯	F should read G sharp
•	staccato dot	•	add staccato dot
↑ or ↓	above or below	C♭ s/r F ↓	C-flat should read the F below
m.	measure	slur to the next m.	slur to the next measure.
U:	upper line (of a Divisi section)	U: D s/r 8 ↓	Upper line: D should read an octave lower
M:	middle line (of a Div.)		
L:	lower line (of a Div.)		
I:	1st (violin, harp, etc.)	I: L: E♯ s/r E nat.	1st harp, lower line, E sharp should read E natural
II:	2nd (violin, harp, etc.)		

"stet"   "let it stand" : used to cancel an editorial change and return to what was
                    originally printed
[editorial brackets]   [ ] should appear only in the score when proofing, not in the players' parts

Unless otherwise indicated, the "beat" refers to the denominator in the time signature, not necessarily to the conducting pulse. For example, in 6/8 time, the beat will be the eighth note, regardless of the tempo or pulse, and beat 4 will be the fourth eighth note of the measure.

STATUS CODES

*	is critical, would stop rehearsal
X	is necessary, should be done prior to performing the piece
?	a questionable correction; a decision for the conductor
(blank cell) no code	indicates that in the best of all worlds, this correction would be in place

Typed errata lists are more readable, but a handwritten one is better than none at all.

MOLA errata lists are the work and opinion of the proofer who made that list. They remain the property of that person. MOLA claims no responsibility for the accuracy of any individual list.

MOLA ERRATA LIST
(without movements)

ORCHESTRA_____

Corrections for Differences between Score and Parts

Composer: Original Publisher:

Title: Reprint Publisher:

Status Code	Instrument	Reh.#/ Letter	Meas. #	Beat	Correction

Prepared by: *Date:*

Status codes: * - is critical; would stop rehearsal   ? – questionable correction; conductor's decision
s/r = should read   X - is necessary; should be done prior to performing the piece
A blank cell indicates that in the best of all worlds, this correction would be in place.

MOLA welcomes any additions, corrections, or comments to this errata list.

MOLA ERRATA LIST
(with movements)

ORCHESTRA_____

Page _____ of _____

Corrections for Differences between Score and Parts

Composer: Original Publisher:

Title: Reprint Publisher:

Status Code	Instrument	Mvt.	Reh.#/ Letter	Meas. #	Beat	Correction

Prepared by: *Date:*

Status codes: * - is critical; would stop rehearsal   ? – questionable correction; conductor's decision
s/r = should read   X - is necessary; should be done prior to performing the piece
A blank cell indicates that in the best of all worlds, this correction would be in place.

MOLA welcomes any additions, corrections, or comments to this errata list.   *5/04*

MUSIC PREPARATION CHECKLIST

Ensemble _____   Concert Dates _____

Conductor _____   Due Date _____

Soloist _____   Ready Date _____

Composer / Title	Music Source	Rec'd	Bowings Source	Done	Part Preparation	Done	Scores	Date Completed
	☐ Own ___ ☐ Rent ___ ☐ Other ___		☐ Concertmaster ☐ Conductor ☐ Other ___		☐ Bar count/Reh. nos. ☐ Errata ☐ Repair ☐ Other ___			
	☐ Own ___ ☐ Rent ___ ☐ Other ___		☐ Concertmaster ☐ Conductor ☐ Other ___		☐ Bar count/Reh. nos. ☐ Errata ☐ Repair ☐ Other ___			
	☐ Own ___ ☐ Rent ___ ☐ Other ___		☐ Concertmaster ☐ Conductor ☐ Other ___		☐ Bar count/Reh. nos. ☐ Errata ☐ Repair ☐ Other ___			
	☐ Own ___ ☐ Rent ___ ☐ Other ___		☐ Concertmaster ☐ Conductor ☐ Other ___		☐ Bar count/Reh. nos. ☐ Errata ☐ Repair ☐ Other ___			
	☐ Own ___ ☐ Rent ___ ☐ Other ___		☐ Concertmaster ☐ Conductor ☐ Other ___		☐ Bar count/Reh. nos. ☐ Errata ☐ Repair ☐ Other ___			

Work Information Sheet

Composer **Debussy, Claude**   Catalog no. 754

Title La Mer

Instrumentation

3	Flute	1, 2, P
3	Oboe	1, 2, EH
2	Clarinet	1, 2
4	Bassoon	1, 2, 3, CB
4	Horn	1, 2, 3, 4
5	Trumpet	1, 2, 3, Cor1, Cor2
3	Trombone	1, 2, 3
1	Tuba	1
1	Timpani	1
4	Percussion	

Bass drum, crash cymbals, suspended cymbal, tam-tam, triangle, orchestra bells

2	Harp
	Keyboard
	Elec. Bass
	Guitar
	Other

8	Violin 1
6	Violin 2
6	Viola
6	Cello
4	Bass

Edition Kalmus (Boca Raton); Durand 1909 reprint   Rehearsal figures rehearsal numbers

Bowings BSO (Ozawa)   Errata on file

Notes

Program Information

Program Title Format

La Mer, Three Symphonic Sketches
    From Dawn to Noon on the Sea
    The Play of the Waves
    Dialogue of the Wind and the Sea

Timings

23:00	La Mer, Three Symphonic Sketches
(8:00)	From Dawn to Noon on the Sea
(7:00)	The Play of the Waves
(8:00)	Dialogue of the Wind and the Sea

Performance History

October 27, 2004	Philharmonia; Larry Rachleff, conductor	Jordan Hall concert
December 3, 1998	Honors Orchestra; Stanislaw Skrowaczewski, conductor	Jordan Hall concert
November 20, 1990	Philharmonia; Pascal Verrot, conductor	Jordan Hall concert

EXAMPLES OF CATEGORY AND SPECIAL CATEGORY TERMS

Descriptive words or phrases can be applied to music to help define or identify it. These terms can be put in a database field for subjects, topics, or keywords, and used when searching or sorting the records. For example, a search for the word "Commencement" will bring up all music suitable for use at a graduation ceremony.

Add to the samples below as necessary to customize the list for your library collection. Be sure to keep a list or thesaurus of all the terms used so they are entered in the same spelling and structure each time.

The first list is of musical forms; i.e., music that follows a recognized structure, pattern, or outline. The second list is of subject headings that describe the content, function, or other associations implied by the music.

Sample Form Categories

Ballet
Cantata
Concerto
Dance (specify by dance form)
    Fox Trot
    Polka
    Polonaise
    Waltz
Fantasy
March (may also specify by type)
    Concert March
    Grand March
    Quick March
Mass
Medley (from different sources, composers, etc.)
Opera
Operetta
Oratorio
Overture
Prelude

Requiem
Rhapsody
Selections (from a larger work: opera, musical, etc.)
Solo: [instrument]; ex.: Solo: Flute
Sonata
Song
Suite
Symphony
Tone Poem (or Symphonic Poem)
Variations

Sample Subject Categories

Artist: [name]; ex.: Artist: Jascha
    Heifetz
Birthday
Brass Ensemble
    Brass Quintet
    Brass Choir
    Brass Band
City: [city name]; ex.: City: Boston
Commission
Commencement
Dedication
Food
Funeral
Holiday [specify, or enter individually]
    Christmas
    Thanksgiving
    Easter
Literature
Love
Military
Musical [specify genre]
    Broadway
    Movie
Narrator
Novelty

Organization [specify, or list under
    name]
    4-H
    American Legion
    Masons
    Police
Olympics
Patriotic
Ragtime
Rock
Royalty
Sacred
School Song
Season: [specify]; ex.: Season: Winter
Space
Sport: [specify]; ex.: Sport: Baseball
State: [state name]; ex.: State: Maine
Transcription
Transportation [specify if necessary]
Weather
Wedding
Woodwind Ensemble
    Woodwind Quintet
    Clarinet Choir

LIBRARY SUPPLIES

The right equipment makes the job go easier. A performance library with the proper equipment is a more efficient place to work and helps produce a better quality product. The following items are useful in a well-stocked performance library.

Office Supplies

Pencil sharpener (electric or manual)
Stapler
Staple remover
Scissors
Box cutter knife
Rulers (6-inch and 12-inch)
Drafting templates, straightedges, or triangles for music notation
Adhesive tape dispenser (with heavy base, 1- or 3-inch core)
Adhesive tape (nonyellowing)
Removable tape (for inserts and short-term repairs)
Packing tape (for mailing packages)
Adhesive glue (Glue stick or Spray-Mount spray adhesive)
Paper clips (small and large; stainless steel and plastic)
Binder clips (small and large)
Rubber bands (a variety of sizes)
3-hole paper punch
Rubber stamps and stamp pads
Property stamp
Number stamps

Writing Utensils

Bow marking pencils
Writing pencils
Colored pencils with erasable lead (red, blue, other colors)
Ink pens
Felt tip pens
   • wide tip
   • fine tip
   • very fine tip
Marking pens
Highlighters (assorted colors)

Erasers (electric and/or manual)
Correction fluid brushes and pens
Correction tape

Paper Supplies

Post-it notes (various sizes)
Legal or letter-size note pads
Manuscript paper (various configurations)
Catalog envelopes
Mailing envelopes (letter and package size)
File folders
Acid-free envelopes and boxes
Mailing supplies
Postal wrapping paper
Padded mailing envelopes
Postage supplies (boxes, envelopes, forms)
- Postal service
- Delivery services (Federal Express, United Parcel Service, etc.)

Office Equipment

Photocopy machine *
Photocopy paper †
- 8-1/2" × 11", white
- 11" × 17", white
- 11" × 17", cream

Colored photocopy paper (assorted colors)
Binding machine
- coil binder
- comb binder
- tape binder

Paper cutter
Computer with word processing, spreadsheet, database, and music notation
     applications
Typewriter (optional)

Other Musical Supplies

Metronome
Stopwatch (for timing performances)

Conductor's batons (a backup in case of emergencies)
Music folders

*The photocopy machine is a workhorse of the performance library. Used for preparing performance parts, page turn fixes, and general office work, some specific features will make it more efficient. It should be able to handle at least 70-lb offset weight paper, used to make performance parts. It should have the ability to make two-sided copies (called duplex on some models), either internally by the machine, or through the use of a bypass sheet feeder for manual use. It should have at least an 11 × 17-inch screen and be able to make copies at least that large. (Larger format copiers are very handy, but may be prohibitively expensive and may instead be found at full-service copy centers.) Enlargement and reduction features are also helpful to make small parts more readable and to shrink excerpts when fixing page turns. Consult with other librarians and copier manufacturers about additional features as the library budget will allow, such as digital scanning, fax, and computer data port capability.

†Some libraries special order paper of a specific weight, color, and size suitable for making performance parts. See chapter 5 for more information about paper size and selection.

AACR2 (Anglo-American Cataloguing Rules, revised 2nd edition): Standards and rules developed by the library profession for describing and recording information about books, music, and other materials.

accession number: A number assigned to an item that identifies its shelf location or the order in which it was acquired.

acid-free: Paper or paper materials having a *pH* measurement of 7.0 or greater on a scale of 0 to 14. Materials with a lower number have a greater acid content, while a higher number indicates a greater alkaline content.

arrangement: The reworking of a musical composition, usually for a different medium than that of the original, which often involves altering the harmony, rhythm, accompaniment figures, and orchestration. Compare with *transcription*.

arranger: The person who writes the *arrangement*.

audition list: A list of music selections or *excerpts* to be performed at an audition for a job or for placement in an ensemble.

authority: A resource used to establish the form and spelling of a title or name. Authority records document variant forms of the heading and identify the preferred form of a heading to use in the library catalog. Established authority files for libraries are supported by the Library of Congress (http://authorities.loc.gov).

autograph: A manuscript document written in the hand of an author who can be identified. See also *holograph*.

bar count: Measure numbers written or printed in a *part* or *score*.

bibliographic description: A text representation of a document, book, or item. It includes such information as the creator, title, publisher, publication date, physical dimensions, content, and format.

bowing masters: One copy of each string part, either an original or a photocopy, that shows the *bowings* used by a particular orchestra, conductor, or concertmaster. The string masters are used as a guide to hand copy those particular bowings into another set of parts.

bowings: Indications in music for string instruments that instruct the player to use a down bow stroke or an up bow stroke.

chorus score: A musical *score* of a vocal work showing only the chorus parts, with the accompaniment, if any, arranged for a keyboard instrument.

These scores are intended for use by the chorus for rehearsal and performance. They do not generally include any solo vocal parts, which would be found in a *vocal score*.

classification: The systematic identification and arrangement of items into categories according to a set of rules, procedures, or conventions.

close score: A musical *score* giving all the parts on a minimum number of staves, usually two. This format is often used with hymns.

collection: Three or more independent works gathered together in a single publication. The collection will contain complete versions of the works, usually brought together by some unifying topic such as *Christmas Carols for Brass Quintet* or *Sousa March Book*. See also *medley* and *selections*.

compressed score: See *condensed score*.

condensed score: A musical *score* that shows the principal voices and harmonies of the work in a compressed form, reduced to two or more staves, often with cues to indicate instrumental entrances or solos. This kind of score is often seen with older band sets or educational publications and can be used as a conducting score. Also called a short score or compressed score.

divisi: (Italian: divided; abbreviation: div.) An indication that an instrumental line is divided into two or more parts, to be performed by separate players, frequently found in string parts but occasionally seen in music for winds and brass.

doubling: In a music performance, this refers to a musician playing one or more instruments in addition to his or her primary instrument during a composition or a concert. In terms of orchestration, doubling can also refer to the practice of two players performing the same part simultaneously. Some conductors will double woodwind parts to reinforce the music and the sound of a specific instrument.

edition: All copies produced from the same master copy or printing plates and issued by the same publisher.

edition number: See *publisher's number*.

editor: A person who prepares an item for publication that is not his or her own creation. The editing may consist of gathering the material for publication, adding notes or critical matter, or musicological supervision and alteration of the material.

errata: Errors and their corrections found in music or text. Errata lists are used to record and disseminate this information among conductors, players, and librarians.

excerpt: A portion of a complete work, often requested on an *audition list*. Published excerpts books gather together representative excerpts for an instrument as an aid for audition preparation or study.

facsimile: A reproduction intended to simulate the physical appearance of the original, in addition to reproducing its content exactly.

folio: In music published for ensembles, this refers to a *collection* of music printed in a small booklet, each booklet containing the music for one instrument, such as a march folio or dance orchestra folio.

full score: A musical *score* that shows all the parts of the ensemble, usually printed in a large format to be used by a conductor. See also *miniature score*.

holograph: A manuscript document, score, or musical part written entirely in the hand of its creator. See also *autograph*.

ISMN (International Standard Music Number): A unique number assigned by a publisher to identify a printed music publication. More information is available at the ISMN Agency's website, located at http://www.ismn-international.org.

leaf: A single sheet of paper comprising two *pages*, one on each side. The front side is the *recto* and the back side is the *verso*.

manuscript: A handwritten or typescript document; an unpublished document.

MARC (MAchine-Readable Cataloging): A system of describing library materials in a manner that can be stored and interpreted by automated library catalogs and systems. A helpful tutorial explaining MARC is available at the Library of Congress website, http://www.loc.gov/marc/umb.

march-size: A term identifying the size of a music edition, measuring approximately 5 × 7 inches. Music printed at this size is intended to be used by marching bands in parades or field shows and is sized to fit on an instrument's music lyre or in a marching flip folder. Also identified as quickstep size.

medley: Three or more independent works, from disparate sources, gathered together in a composition under a single title. For example: *Star Spangled Spectacular: The Music of George M. Cohan*. See also *collection* and *selections*.

miniature score: A musical *score* that shows all the parts of the ensemble, as in a full score, but in a smaller format intended primarily for examination or study. Also known as a pocket score or study score.

MOLA (Major Orchestra Librarians' Association): The professional organization for performance librarians. Information about MOLA can be found on its website at http://www.mola-inc.org.

octavo: A term identifying the size of the music, measuring approximately 7 × 10.5 inches. Choral music is usually printed in octavo size, as were many early band and dance orchestra compositions.

orchestra set (A, B, or C): A publisher's term to identify a set of parts for sale, usually distinguished by the number of string parts included in each size, A being the smallest and C being the largest.

page: One side of a *leaf*.

part (or parts): A piece of music intended to be played by one of the voices or instruments in a musical work. See also *set*.

pH: A measure of the acidity or alkalinity of paper. See also *acid-free*.

piano reduction: Music written on a two-staff (treble and bass clef) piano score, which condenses all the parts of a composition for performance by a single keyboard player. Also known as a piano score.

piano score: See *piano reduction*.

plate number: A numerical or alpha-numerical identification assigned to an item by a music publisher, usually printed at the bottom of each page of music, used to identify a specific musical work in its catalog or the printing plates used to produce it.

pocket score: See *miniature score*.

publisher's number: A numerical or alpha-numerical identification assigned to an item or set of items by a music publisher, usually appearing on the cover, title page, or first page of music, used to identify a specific musical work in its catalog. Sometimes known as edition number.

quarto: A term identifying the size of the music, measuring approximately 10 × 13 inches.

quickstep: See *march-size*.

recto: The right-hand page of a book or piece of music, usually bearing an odd-page number.

relative humidity: A measurement of the amount of moisture in the air, expressed as a percentage of the amount of water vapor in the air compared to the amount the air could hold if it were totally saturated.

score: A piece of music that shows all the voices and/or instruments in the composition. The musical staves are arranged vertically to show what parts play simultaneously. Scores come in different formats and sizes for specific purposes. See also: *chorus score, close score, condensed score, full score, miniature score, vocal score*.

score form percussion part: A *part* which includes all the instrumental voices for the percussion section (although not always including timpani), preferred by some players because it allows them to see all instruments simultaneously and divide player assignments according to their own numbers and needs.

score order: The order of instruments as they appear from the top of the page to the bottom in a conductor's full score. Typically the order is woodwinds, brass, percussion, harp, keyboards, solo instruments, and strings. Examples of score order for large ensembles are given in chapter 4.

selections: Three or more independent works from the same larger work, gathered together in a composition under a single title. For example: Highlights from *The Music Man*. See also *collection* and *medley*.

service: A musical activity or event that involves the players and often the library staff. Services are usually considered to include rehearsals, concerts, recording sessions, and other events as agreed upon by the ensemble or organization.

set (or set of parts): All of the individual *parts* that are needed to perform a musical work. For example, a set of parts for an orchestra consists of at least one of each part written for the wind, brass, percussion, harp, and keyboard instrumentalists, and enough copies of each of the string parts (1st and 2nd violin, viola, cello, double bass) for the entire section.

short score: See *condensed score*.

signature: A gathering of pages ready for binding, created when a large sheet of paper is folded in half. When the folds are cut, they make four (or a multiple of four) individual *pages*.

stand number: For string instruments, the number given to a part that is played by a specific stand in each section, such as 1st Violin [stand] 1, 1st Violin [stand] 2, etc. By numbering the parts, each stand will get the same part used at the previous performance, with all the cues and *divisi* markings appropriate to that stand of players.

string count: A number indicating how many music stands are used in each string section of an orchestra, given in the following order: 1st violins, 2nd violins, violas, cellos, basses. Thus a string count of "8 7 6 5 4" indicates 8 stands of 1st violins, 7 stands of 2nd violins, 6 stands of violas, 5 stands of cellos, and 4 stands of basses. The string count can be used when ordering parts or when communicating the size of a string section. Fractions may be used to indicate a single player on a stand (8 6 $\frac{1}{2}$ 5 4 3). The number tells how many single copies of each instrumental part are needed for the performance (given one part for each stand). In some organizations or compositions, these numbers may indicate the player count (16 13 10 8 6).

string masters: See *bowing masters*.

study score: See *miniature score*.

symphonic band: A music-publishing term identifying an enlarged sale edition of band music which offers additional parts not included in the regular band set, such as Alto Clarinet, E-flat Horns, or Double Bass.

system: One or more music staves, usually grouped together with a brace or bracket in the left margin.

tacet sheet: A sheet of paper which acts as a placeholder to indicate that no music was written for a specific instrument in a given composition.

transcription: The translation of a musical composition for another ensemble or medium, without altering the melodic, harmonic, or rhythmic structure, form, or musical substance of the original work. Compare with *arrangement*.

uniform title: A standardized form of a title by which a work is identified for cataloging purposes. It is used to bring together all the catalog records of the same work that are published or labeled with different forms of the title.

verso: The left-hand page of a book or piece of music, usually bearing an even page number.

vocal score: A musical *score* that shows all vocal parts with the accompaniment reduced to a two-stave part for performance by a keyboard player. This type of score is often used for large-scale compositions, such as operas and musicals, or for works originally for chorus or chorus and one or more solo voices with accompaniment. It is intended to be used for rehearsing the chorus and as a practice or study score for the vocalists, but may also be used for a performance in which only a keyboard instrument is available.

CHAPTER 1: WHAT IS A PERFORMANCE LIBRARIAN?

1. Performance Library Manuals and Procedures

Byrne, Frank P., Jr. *A Practical Guide to the Music Library: Its Function, Organization and Maintenance.* Cleveland, Ohio: Ludwig Music, 1987.
A detailed manual with information on classification and cataloging, authority work, music care, repair, and archival considerations. The twenty-three appendixes include reproducible inventory sheets.

———. "What's in a Name?" *BD Guide* 8, no. 1 (September–October 1993): 6–7.
Suggestions for developing composer-title authority in your ensemble's library catalog.

Dougan, Kirstin. *A Guide to the Orchestra Library.* Madison, Wis.: the author (1822 Northgate Street, Durham, NC 27704), 1998.
Intended for the community or university orchestra librarian, the book gives an overview of basic library practices, including acquiring and preparing music, cataloging, and record keeping.

Gittinger, Marcia. "Commissions & Consortiums: Working Together." *Progressions* [American Symphony Orchestra League] 3, no. 2 (January 1992): 4.
The third of four articles by the librarian of the National Symphony Orchestra. This discusses orchestra administrations and their handling of composer commissions and composition consortium agreements. Available online at http://mola-inc.org/PressRoom/Progressions3.pdf (1 June 2006).

———. "Do You Know Where Your License Is?" *Progressions* [American Symphony Orchestra League] 3, no. 1 (October 1991): 3–4.
The second article in the series discusses copyright and performing rights, giving an overview of the law and the function of ASCAP and BMI. Available online at http://mola-inc.org/PressRoom/Progressions2.pdf (1 June 2006).

———. "Questions and Answers From an Orchestra Librarian." *Progressions* [American Symphony Orchestra League] 3, no. 3 (April 1992): 3.
The final article in the series answers common questions about bowing, photocopying, copyright, and the profession of orchestral librarianship. Available online at http://mola-inc.org/PressRoom/Progressions4.pdf (1 June 2006).

Intravaia, Lawrence J. *Building a Superior School Band Library.* West Nyack, N.Y.: Parker Publishing, 1972.

Written primarily for the school band director, it includes many chapters on the selection of literature. The final three chapters discuss the mechanics of library work, based largely upon procedures used at the University of Illinois.

Kloss, Marilyn Bone. *Handbook for Community Orchestra Librarians*. Concord, Mass.: the author (1 Concord Greene #8, Concord, MA 01742, e-mail: mbk@world.std.com), 1999.

Provides details on budgeting, music acquisition, part preparation, and tracking. Touches on copyright responsibilities and how to work with rental music.

Kownatsky, Harry L. "Performance Parts and Sheet Music." 99–106 in *Manual of Music Librarianship*, compiled by Carol June Bradley. Ann Arbor, Mich.: Music Library Association, 1966.

The author describes his methods for maintaining sets of ensemble parts, including how to catalog, bind, mark, store, and circulate parts.

LeBlanc, Albert. *Organizing the Instrumental Music Library*. Evanston, Ill.: The Instrumentalist, 1974.

A basic manual "intended for student music librarians and instrumental directors" which presents the mechanics of sorting, filing, and distributing music. Includes a very brief discussion of cataloging.

Ostrove, Geraldine. "Preliminary Report on the Availability of Rental Music in Libraries." *Fontes Artis Musicae* 31, no. 1 (January–March 1984): 45–48.

An examination of the problems associated with renting music, including the lack of bibliographic control, poor condition of the material, and obstacles to the acquisition and perusal of the material.

Weliver, Del, and Marta Helper Drahos. "The Band Music Library." *Band* 1, no. 3 (January–February 1984–85): 30–32.

A description of the performance library practices and procedures at the Interlochen Center for the Arts.

2. Career Preparation and Information

Bartolotta, David. "The Miracle of Performance." *Marcato* 6, no. 3 (February 1992): 8–9.

A description of the work in a ballet company library, from the former librarian of the San Francisco Ballet. Available online at http://www.mola-inc.org/Marcato/marcato_back_issues.html (1 June 2006).

"Behind the Scenes: A Roundtable." *Harmony* no. 9 (October 1999): 61–71.

A five-way interview organized by the Symphony Orchestra Institute with orchestra librarians Marcia Farabee (National Symphony), Margo Hodgson (Winnipeg Symphony), Karen Schnackenberg (Dallas Symphony), Larry

Tarlow (New York Philharmonic), and Ron Whitaker (Cleveland Orchestra).
They discuss the requirements and procedures of the job and the function of
the library within the orchestra structure. Available online at http://www.soi.
org/harmony/archive/9/Behind_Scenes_SOI.pdf (1 June 2006).

Burlingame, Marshall. "Concert Production's New Ally: A Computer Learns the
Score." *Symphony Magazine* 34, no. 1 (February–March 1983): 11–13.
The author identifies the numerous bits of repertoire, performance, and non-
musical information that can be gathered into a database for use by orchestra
librarians, conductors, personnel managers, and stage managers. This article
prefaced the introduction of the OLIS computer software application. (Now
sold as the OPAS software program.) Available online at http://mola-inc.org/
PressRoom/Burlingame.pdf (1 June 2006).

———. "Staging an Orchestra Concert." *MadAminA* [Music Associates of Amer-
ica] 4, no. 1 (Spring 1983): 13–15.
An overview of the many processes and behind-the-scenes activities in pre-
paring a performance from the points of view of the librarian, the personnel
manager, and the music director. Available online at http://musicassociateso-
famerica.com/madamina/1983/staging.html (1 June 2006).

Davies, John Howard. "The Contribution of Radio Music Libraries to National
and International Musical Life." International Congress of Libraries and
Documentation Centres, Brussles, 1955. Reprint, *Fontes artis musicae* 3
(1956): 62–67, and *Reader in Music Librarianship*, Carol June Bradley, edi-
tor. Washington, D.C.: Microcard Editions Books, 1973, 67–71.
The broadcast radio library is described as a resource of unique and histori-
cal musical materials that can help bridge the gap between scholarship and
performance.

Gittinger, Marcia. "Getting the Most From your Orchestra Librarian." *Progres-
sions* [American Symphony Orchestra League] 2, no. 4 (August 1991): 3.
The librarian of the National Symphony Orchestra discusses the responsi-
bilities of the orchestra librarian, their importance to the organization, and
includes a list of equipment necessary for the library. Available online at
http://mola-inc.org/PressRoom/Progressions1.pdf (1 June 2006).

Gottlieb, Jane. "Reference Service for Performing Musicians: Understanding and
Meeting Their Needs." *The Reference Librarian* no. 47 (1994): 47–49.
Suggestions of reference materials, focusing on scholarly editions, urtext edi-
tions, and sources for contextual and background research.

Grande, John. "Description of Opera Library Work." *Marcato* 4, no. 4 (May
1990): 3.
An overview of library work in a major opera company, by the former chief
librarian of the Metropolitan Opera. Available online at http://www.mola-inc.
org/Marcato/marcato_back_issues.html (1 June 2006).

Holmes, Andrew S. "Classification of the performance librarian within the orchestra." BA thesis paper. Madison, N.J.: Drew University, 1998.

A study of the musical and administrative duties of a performance librarian with an overview of other responsibilities of the job. Also examines the librarian's position within the orchestra's administrative structure. Available online at http://mola-inc.org/PressRoom/HolmesThesis.pdf (1 June 2006).

Leahy, Terry. "Orchestra Library Work in London." *Marcato* 8, no. 1 (September 1993): 5.

An outline of the librarian's schedule and responsibilities with London orchestras, by the librarian of the Royal Philharmonic Orchestra. Available online at http://www.mola-inc.org/Marcato/marcato_back_issues.html (1 June 2006).

Major Orchestra Librarians' Association. "The Orchestra Librarian, A Career Introduction." [Philadelphia, Pa.]: Major Orchestra Librarians' Association, 2001.

A brief introduction to the various roles performance librarians play in the areas of orchestra, opera, and ballet music and to the training of performance librarians. Available online at http://www.mola-inc.org/orchlib.html (1 June 2006).

"Many Hats Behind the Music: For Librarians, It's a Constant Work in Progress." *International Musician* 101, no. 2 (August 2002): 13.

A typical day in the life of Ann Argodale, orchestra librarian of the Virginia Symphony. Available online at http://mola-inc.org/PressRoom/Argodale_Article.pdf (1 June 2006).

Petersen, Helge. "The Training of the Music Librarian." *Fontes artis musicae* 11 (1964): 55–57. Reprint, *Reader in Music Librarianship*, Carol June Bradley, editor. Washington, D.C.: Microcard Editions Books, 1973, 65–66.

An evaluation of the qualities and abilities needed by radio music librarians, who handle performance materials for a broadcast orchestra.

Schnackenberg, Karen. "The Orchestra Librarian." *International Musician* 91, no. 1 (July 1992): 18.

A description of the "endless string of details" orchestra librarians are responsible for in the course of their job duties.

———. "Orchestra Librarians Keep Up in the Digital Age." *International Musician* 101, no. 1 (July 2002): 9.

A summary of activities at the 20th annual MOLA conference. Available online at http://mola-inc.org/PressRoom/IntMusician_July02.pdf (1 June 2006).

———. "Those Pesky Librarians." *International Musician* 93, no. 2 (August 1994): 18–19.

An overview of the activities at the 12th annual MOLA conference. Available online at http://mola-inc.org/PressRoom/PeskyLibrarians.pdf (1 June 2006).

———. "Walking in Two Worlds: A Librarian's Perspective." *Harmony* no. 16 (October 2003): 123–131.

A perspective on the librarian's responsibilities to both the musicians and the administration. Available online at http://www.soi.org/harmony/archive/16/Librarian_Schnackenberg.pdf (1 June 2006).

CHAPTER 2: ACQUISITIONS

1. Bibliographies of Music

A. Orchestra

American Society of Composers, Authors and Publishers. *ASCAP Symphonic Catalog*. 3rd ed. New York: R. R. Bowker, 1977. Supplement, 1981.

A catalog of compositions with United States performing rights held by ASCAP, listing instrumentation, publisher, and duration. The catalog is available online at http://www.ascap.com/ace. (1 June 2006).

British Broadcasting Corporation, Central Music Library. *Orchestral Catalogue*. Edited by Shelia Compton. London: British Broadcasting Corporation, 1982. 4 volumes.

The printed catalogs of the BBC radio music library. Although not a lending library, the catalogs are a useful resource to identify published editions of small and large ensemble music.

Broadcast Music, Inc. *BMI Symphonic Catalog*. Rev. ed. New York: BMI, 1971. Supplement, 1978.

This index follows the same basic format as the ASCAP catalog, giving information for works under the jurisdiction of BMI. The catalog is available online at http://www.bmi.com. (1 June 2006).

Daniels, David. *Orchestral Music: A Handbook*. 4th ed. Metuchen, N.J.: Scarecrow Press, 2005.

One of the most valuable guides for the orchestral librarian, it gives essential information about the standard repertoire of orchestral music, including complete instrumentation, duration, and publisher addresses.

Deutschen Musikarchiv der Deutschen Bibliothek, editor. *Bonner Katalog: Verzeichnis reversgebundener musikalischer Aufführungsmateriale*. 4th ed. issued in print. Munich: K. G. Saur-Verlag, 2000. 7th ed. issued on CD-ROM. Munich: K. G. Saur, 2004.

The *Bonner Katalog* is the standard reference work listing music for which the performing rights are held or represented by German music publishers.

The Edwin A. Fleisher Collection of Orchestral Music in the Free Library of Philadelphia: A Cumulative Catalog, 1929–1977. Boston: G. K. Hall, 1979.
A catalog of over 4,000 pieces of orchestra music which is available on loan from the library. It is also a useful guide for locating obscure or out-of-print music. The catalog can be searched online at http://www.library.phila.gov (1 June 2006).

Farish, Margaret K. *Orchestral Music in Print.* Philadelphia, Pa.: Musicdata, 1979. Supplements 1983, 1994.
A catalog of all orchestral works in print, for sale or rent (at the time of publication), based on information supplied by publishers, of music for eleven or more players which includes strings. Use the Master Index volumes to search all primary and supplementary volumes more efficiently. An online version is available by subscription from emusicquest at http://www.emusicinprint.com (1 June 2006).

"Finding Orchestral Music." *Cum notis variorum* no. 59 (January/February 1982): 14–23.
A checklist of forty bibliographies of music, arranged in four categories: bibliographies and lists, catalogs of libraries and collections, music of individual countries, and timings.

Koshgarian, Richard. *American Orchestral Music: A Performance Catalog.* Metuchen, N.J.: Scarecrow Press, 1992.
A catalog of orchestral works by "American composers who were born within the last 100 years."

Saltonstall, Cecilia D., and Henry Saltonstall. *A New Catalog of Music for Small Orchestra.* Clifton, N.J.: European American Music, 1978.
A catalog of 6,380 compositions for a minimum of 10 players, a minimum of 3 string parts, and a wind section of 2–12 parts.

B. Band and Wind Ensemble

Clark, David Lindsey. *Appraisals of Original Wind Music: A Survey and Guide.* Music Reference Collection Series 77. Westport, Conn.: Greenwood Press, 1999.
An examination of wind chamber music delineated into solo and small ensemble works, with descriptive analysis of significant works and lists of other repertoire at the end of each chapter.

Dvorak, Thomas L., Robert Grechesky, and Gary M. Ciepluch. *Best Music for High School Band.* Edited by Bob Margolis. Brooklyn, N.Y.: Manhattan Beach Music, 1993.
This "selective guide" lists significant literature for bands from grade I to grade V, with information about grade level, duration, publisher, availability of score, and instrumental ranges, in addition to a brief analysis of the piece.

Gillaspie, Jon A., Marshall Stoneham, and David Lindsey Clark. *The Wind Ensemble Catalog*. Music Reference Collection Series 63. Westport, Conn.: Greenwood Press, 1998.

   An important guide to wind literature for 5 to 18 players, listing over 13,000 works by more than 2,400 composers and arrangers. Entries give instrumentation, location of the original material, and publication in contemporary and modern editions.

———. *Wind Ensemble Sourcebook and Bibliographical Guide*. Music Reference Collection Series 55. Westport, Conn.: Greenwood Press, 1997.

   Essays on the "wind harmony" genre of music, with biographical details, discussions of specific works, and surveys of literature by country.

The Instrumentalist. *Band Music Guide*. 10th ed. Northfield, Ill.: The Instrumentalist, 1996.

   A computerized list of published band music available in print.

Kreines, Joseph. *Music for Concert Band: A Selective Annotated Guide to Band Literature*. Tampa, Fla.: Florida Music Service, 1989.

   Entries are arranged alphabetically by composer within five graded difficulty levels. Part II includes concert music with annotated entries about each work.

Rehrig, William H. *The Heritage Encyclopedia of Band Music*. Edited by Paul E. Bierley. Westerville, Ohio: Integrity Press, 1991. Supplement, 1997.

   The most extensive bibliography of music for band, which also includes biographical information and reference citations. The supplement doubles the size of the initial two volumes by adding new entries or supplementing previous entries.

Renshaw, Jeffrey H. *The American Wind Symphony Commissioning Project: A Descriptive Catalog of Published Editions, 1957-1991*. New York: Greenwood Press, 1991.

   A detailed catalog with instrumentation, publication details, and program note information for all the published works commissioned by the Symphony. A good resource for difficult wind music, most of which is available only on a rental basis.

Wallace, David, and Eugene Corporon. *Wind Ensemble/Band Repertoire*. Greeley, Colo.: University of Northern Colorado, School of Music, 1984.

   A list of published and unpublished band music for wind ensemble, instrumental solo and band, and voice and band. Includes many lesser known works available only in manuscript.

Whitwell, David. *The History and Literature of the Wind Band and Wind Ensemble*. Northridge, Calif.: Winds (Box 513, Northridge, CA 91328), 1982–1991.

   An extensive twelve-volume bibliography of literature for wind instruments, compiled by the examination of primary source material in European librar-

ies and special collections. One volume examines the history of the repertoire from the Renaissance era to the 20th century while a companion volume is a catalog of compositions identifying the location of the material.

C. Opera and Choral Music

British Broadcasting Corporation, Central Music Library. *Choral and Opera Catalogue*. London: British Broadcasting Corporation, 1967. 2 volumes.
  The printed catalogs of the BBC radio music library. Although not a lending library, the catalogs are a useful resource to identify published editions of small and large ensemble music.
Eaton, Quaintance. *Opera Production: A Handbook*. Volume One: Minneapolis, Minn.: University of Minnesota Press, 1961. Reprint, New York: Da Capo, 1974. Volume Two: Minneapolis, Minn.: University of Minnesota Press, 1974.
  Entries are divided into long operas and short operas with information on premieres, duration, roles, choral and orchestral forces, and the publisher of the material.
Kornick, Rebecca Hodell. *Recent American Opera: A Production Guide*. New York: Columbia University Press, 1991.
  The coverage focuses on works not included in the Eaton *Opera Production* manuals. Production information (cast and instrumentation requirements and the source of musical materials) is included, along with citations and quotes from reviews.
Lubbock, Mark. *The Complete Book of Light Opera*. American Section by David Ewen. London: Putnam; New York: Appleton-Century-Crofts, 1962.
  Each entry contains production information, cast, synopsis by act, and musical incipits, although not always song or aria titles. Operettas by Gilbert and Sullivan, Victor Herbert, Offenbach, Lehar, and Sousa are included, as well as some entries which could be considered musical theater works.
Martin, Ivor. *The Da Capo Opera Manual*. New York: Da Capo Press, 1997.
  One of the best reference resources for the performance librarian, it provides many details on opera production, including acts, sets, timings, arias, choral parts and roles, synopsis, orchestration, and publisher and rights information.
Summers, W. Franklin. *Operas in One Act: A Production Guide*. Lanham, Md.: Scarecrow Press, 1997.
  Most entries are for operas in English, with a smaller list of operas with English translations. Entries include production details of cast, orchestration, source of musical materials, and a synopsis of the plot.

D. Chamber Music

British Broadcasting Corporation, Central Music Library. *Chamber Music Catalogue.* London: British Broadcasting Corporation, 1965.
> The printed catalog of the BBC radio music library. Although not a lending library, the catalog is a useful resource to identify published editions of small and large ensemble music.

Cohn, Arthur. *The Literature of Chamber Music.* Chapel Hill, N.C.: Hinshaw Music, 1997.
> A four-volume encyclopedia of chamber music repertoire. Entries are arranged by composer, then title, each including the instrumentation and a brief essay about each work. It does not include publisher information.

Rangel-Ribeiro, Victor, and Robert Markel. *Chamber Music: An International Guide to Works and Their Instrumentation.* New York: Facts on File, 1993.
> A survey of music from the pre-Baroque to 1992, arranged in a chart format to indicate which composers wrote music for chamber ensembles. Includes instrumentation, duration, and publisher information.

E. Popular Music

Bloom, Ken. *American Song: The Complete Companion to Tin Pan Alley Song.* New York: Schirmer Books, 2001. 2 volumes.
———. *American Song: The Complete Film and Musical Companion.* New York: Facts on File, 1995. 3 volumes.
———. *American Song: The Complete Musical Theater Companion.* New York: Facts on File, 1985. 2 volumes.
> A comprehensive series of books with detailed information about American popular songs in musical theater and film.

Popular Music. Detroit, Mich.: Gale Research, 1988– .
> A series of books examining popular music titles and trends from 1900 to the present. Published annually and also in compilation volumes: 1900–1919, 1920–1979, 1980–1989. Each volume includes an essay on music of the period and individual titles with composer, lyricist, artist, and publication or recording information.

2. General Resources

Fling, R. Michael. *Library Acquisition of Music.* Lanham, Md.: Scarecrow Press, 2005.
> A helpful guide to selecting and ordering music for music librarians. Information on printed music publishing and publisher numbers is useful to the performance librarian.

CHAPTER 3: CATALOGING

1. Title and Composer References

Baker, Theodore. *Baker's Biographical Dictionary of Musicians*. Nicolas Slonim-
    sky, editor emeritus, Laura Kuhn, Baker's series advisory editor. New York:
    Schirmer Books, 2001.
    An authoritative six-volume resource for names of composers and musicians.
    Earlier editions were published as single volumes.
Berkowitz, Freda Pastor. *Popular Titles and Subtitles of Musical Compositions*.
    2nd ed. Metuchen, N.J.: Scarecrow Press, 1975.
    Lists nicknames and subtitles which have become associated with musical
    works, dating from 1600 up until the present time.
Goodenberger, Jennifer. *Subject Guide to Classical Instrumental Music*. Metuchen,
    N.J.: Scarecrow Press, 1989.
    Over 200 subject headings categorize musical works, dating from ca. 1600 to
    the present.
Hodgson, Julian. *Music Titles in Translation: A Checklist of Musical Composi-
    tions*. London: Clive Bingley; Hamden, Conn.: Linnet, 1976.
    A handy cross-reference guide for classical music titles in several languages.
Kernfeld, Barry. *The New Grove Dictionary of Jazz*. 2nd ed. New York: Grove's
    Dictionaries, 2002. Online access is available by subscription only at http://
    www.grovemusic.com/grovemusic/home/index.html (1 June 2006).
    A three-volume alphabetical dictionary of jazz musicians, styles, instruments,
    and music.
Larkin, Colin. *The Encyclopedia of Popular Music*. 3rd ed. London, New York:
    Muze, 1998.
    An eight-volume reference work with entries for individuals, ensembles, and
    styles of popular music. Originally published under the title *The Guinness
    Encyclopedia of Popular Music*.
Pallay, Steven G. *Cross Index Title Guide to Classical Music*. Westport, Conn.:
    Greenwood Press, 1987.
    Lists 6,000 titles by 220 composers from ca. 1600 to the present. True titles,
    variant titles, and uniform titles are listed under one alphabet, although
    straight translation of foreign titles is excluded (for example, Le nozze di
    Figaro = The Marriage of Figaro, is not found).
———. *Cross Index Title Guide to Opera and Operetta*. Westport, Conn.: Green-
    wood Press, 1989.
    Lists 5,500 vocal and instrumental titles from over 1,400 operas and operettas
    by 535 composers from ca. 1600 to the present. Nondistinctive songs, arias,
    or excerpts without popular or distinctive titles are not included.

New Grove Dictionary of Music and Musicians. Stanley Sadie, editor. John Tyr-
    rell, executive editor. 2nd ed. New York: Grove's Dictionaries, 2001. Online
    access to this dictionary is available at http://www.grovemusic.com/grove-
    music/home/index.html (1 June 2006).
    The most comprehensive music resource in the English language. The content
    of the online version is updated periodically, but a subscription is required for
    access.

2. Thematic Catalogs and Indexes

Barlow, Harold, and Sam Morgenstern. *A Dictionary of Musical Themes*. Rev. ed.
    New York: Crown, 1975.
    Themes are arranged alphabetically by composer, then by title. The Notation
    Index is used to identify the work by its opening melodic pitches, using a
    system devised by Barlow. A title index is included at the back of the book.
———. *A Dictionary of Opera and Song Themes, Including Cantatas, Oratorios,
    Lieder and Art Songs*. Rev. ed. New York: Crown, 1976.
    Themes are arranged alphabetically by composer, then title. Many modern
    opera themes are omitted (i.e., *Elektra*, *Salome*). A helpful index to song titles
    and first lines is given in the back of the book.
Brook, Barry, and Richard Viano. *Thematic Catalogues in Music: An Annotated
    Bibliography*. Stuyvesant, N.Y.: Pendragon Press, 1997.
    Citations for over 1,500 thematic catalogs of composers, arranged alphabeti-
    cally by name, then library location, publisher, compiler, or author. Includes
    indexes to name, subject, title, genre, compiler, and author.
Burrows, Raymond, and Bessie Carroll Redmond. *Concerto Themes*. New York:
    Simon and Schuster, 1951.
———. *Symphony Themes*. New York: Simon and Schuster, 1942.
    In addition to musical incipits, each entry includes publication information
    for scores, program note and analysis citations, discography, indexes by keys,
    titles, and concerto solo instrument.
Parsons, Denys. *The Directory of Tunes and Musical Themes*. Cambridge, Eng-
    land: Spencer Brown, 1975. International ed. Lubeck, Germany: Bohmeier
    Verlag, 2002.
    Includes classical themes as well as popular songs (movie themes, etc.) and
    national anthems. This thematic notation system is easier to use than Barlow's
    system (above).

3. Dictionaries and Terminology

Ammer, Christine. *The A to Z of Foreign Musical Terms*. Boston, Mass.: ECS
    Publishing, 1989.
    A handy, portable dictionary, containing many terms common to orchestral
    and ensemble music.

Del Mar, Norman. *Anatomy of the Orchestra*. Rev. ed. Berkeley: University of
    California Press, 1983.
    An examination of the instruments and their individual and ensemble func-
    tions within the symphony orchestra. The author notes common and uncom-
    mon practice and notation and explains unusual terms found in the orchestral
    literature.

———. *A Companion to the Orchestra*. London: Faber and Faber, 1987.
    Information about instruments, terminology, and the functions of the sym-
    phony orchestra are arranged in a dictionary format. Also published as *The
    Anchor Companion to the Orchestra* (Garden City, N.Y.: Anchor Press,
    1987).

Grigg, Carolyn Doub. *Music Translation Dictionary: An English, Czech, Danish,
    Dutch, French, German, Hungarian, Italian, Polish, Portuguese, Russian,
    Spanish, Swedish Vocabulary of Musical Terms*. Westport, Conn.: Greenwood
    Press, 1978.
    A list of musical terms, instruments, and important words with English as the
    basic language. There is an index to all words in all languages and a separate
    index for the Cyrillic alphabet.

Katzyen, Lelia, and Val Telberg. *Russian-English Dictionary of Musical Terms*.
    New York: Telberg Book Corp., 1965.
    Includes terms which appeared regularly in Russian materials between 1945 and
    1964. Untranslatable terms are transliterated. Arranged according to the Cyrillic
    alphabet, it does not include a corresponding English-to-Russian section.

Leuchtmann, Horst, editor-in-chief. *Teminorum Musicae Index Septum Linguis
    Redactus: Polyglot Dictionary of Musical Terms: English, German, French,
    Italian, Spanish, Hungarian, Russian*. Kassel: Bärenreiter; Budapest: Aka-
    démiai Kiadó, 1978.
    Terms are arranged in alphabetical order with German as the basic language,
    but with ample cross-references. Although this volume does not offer defi-
    nitions, it does provide English language equivalents for foreign language
    terms. There is a separate glossary for the Cyrillic alphabet and an appendix
    with 44 diagrams which identify examples of music notation and parts of
    musical instruments in each language.

Leuchtmann, Horst. *Wörterbuch Music: Dictionary of Terms in Music. (English–
    German/German–English)*. 5th ed. Stuttgart: J. B. Metzler, 1998.

A detailed German dictionary containing many abbreviations and acronyms. The appendix includes a handy guide to music notation in both languages.

Moore, Shirley. *A French-English Music Dictionary*. Atlanta, Ga.: Leihall Publications, 1985.

This one-way (French to English only) dictionary translates over 4,000 musical terms, phrases, and some titles from music scores, theory texts, and includes some conducting terms. Pronunciation is given for most entries.

Smith, William James. *A Dictionary of Musical Terms in Four Languages: English, French, Italian, German*. London: Hutchinson, 1961.

Arranged by genre, this dictionary includes entries for instruments, terms, and notation. The appendix has headings for the library, the gramophone, the wireless, military bands, and brass bands. The preface inclues a pronunciation guide.

CHAPTER 4: PROCESSING

1. Library Manuals

Carli, Alice. *Binding and Care of Printed Music*. Lanham, Md.: Scarecrow Press, 2003.

An illustrated manual showing binding procedures used in academic and public libraries.

McKnight, Mark. *Music Classification Systems*. Lanham, Md.: Scarecrow Press, 2002.

A detailed examination of library classification systems with particular emphasis on the Dewey Decimal Classification system and the Library of Congress Classification systems.

Sherrill, Steve. "Archaic Techniques for the Modern Orchestra Librarian." http://www.orchestralibrary.com/Acrobat/ArTech.pdf (I June 2006)

An illustrated guide to basic, important repair and maintenance procedures commonly used in a performance library.

2. Percussion Assignment Books

These manuals list percussion player assignments and instruments needed for orchestral and wind ensemble music. While they may differ in the number of players needed and how they assign the instruments among the players, they are useful to librarians, personnel managers, and section leaders to help determine staffing and equipment needs.

Carroll, Raynor. *Symphonic Repertoire Guide for Timpani and Percussion*. Pasadena, Calif.: Batterie Music, 2005.

Cotton, Maggie. *Percussion Work Book*. 3rd ed. Birmingham, England: Maggie Cotton, 1993.

Girsberger, Russ. *Percussion Assignments for Band & Wind Ensemble*. 2 volumes. Fort Lauderdale, Fla.: Meredith Music Publications, 2004.

Holmstrand, Bo. *Percussion Instrumentation Guide for Symphony Orchestras*. [Gothenburg, Sweden]: Edition Escobar, 2004.

Huber, Horst. *Pauke und Schlagzeug in den Werken von Haydn bis Messiaen*. [Munich: the author, 2003.]

de Vlieger, Henk. *Handbook for the Orchestral Percussion Section*. The Hague, The Netherlands: Albersen, 2003.

CHAPTER 5: PART PREPARATION

1. Bowings

Berman, Joel, Barbara G. Jackson and Kenneth Sarch. 4th ed. *Dictionary of Bowing and Pizzicato Terms*. Bloomington, Ind.: Tichenor Publishing, 1999.
    A detailed and well-illustrated explanation of bowing techniques, effects, and styles set in a dictionary format—a valuable reference for conductors and players.

Galamian, Ivan. *Principles of Violin Playing & Teaching*. Englewood Cliffs, N.J.: Prentice-Hall, 1985.
    A string instrument instruction manual with detailed examples of bowing principles and techniques.

Green, Elizabeth A. H. *The Dynamic Orchestra: Principles of Orchestral Performance for Instrumentalists, Conductors, and Audiences*. Englewood Cliffs, NJ: Prentice-Hall, 1987.
    Chapter Six discusses "Bowing Principles," outlining the author's concepts on musical and technical bowing decisions, as well as her suggestions for marking bowings in parts.

———. *Orchestral Bowings and Routines*. 2nd ed. Ann Arbor, Mich.: Campus Publishers, 1957.
    A helpful manual which presents basic concepts and guidelines for determining bowings for orchestral works.

Rabin, Marvin, and Priscilla Smith. *Guide to Orchestral Bowings Through Musical Styles*. Rev. ed. Madison: University of Wisconsin–Madison, 1990.
    This manual is intended to be used in conjunction with a videotape demonstrating bow movement and technique within different styles of musical performance.

2. Errata Material

The American Choral Review and *Research Memorandum Series*.

Each published quarterly. These publications of the American Choral Foundation are intended for the professional choral director or performer. An index to the *American Choral Review* is online at http://www.chorusamerica. org/acr_index.cfm (1 June 2006). The *Research Memorandum Series (RMS)* occasionally publishes articles on musical editions and errata. An index to that journal is online at http://www.chorusamerica.org/rms_index.cfm (1 June 2006).

BD Guide.

Although no longer published, the journal included articles analyzing and listing errata for band music as a regular feature. Since its inception as *Band* magazine in 1984, Frederick Fennell's analytical articles appeared in this journal.

The Choral Journal.

Published ten times a year. This journal of the American Choral Directors Association (ACDA) occasionally includes articles on music publishers, library collections, and errata. Online access is available through the ACDA web site at http://acdaonline.org/cj/interactive (1 June 2006).

Del Mar, Norman. *Orchestral Variations: Confusion and Error in the Orchestral Repertoire*. London: Eulenburg, 1981. Reprint, New York: Da Capo, 1982.

The author discusses errata and points out discrepancies in 45 works by 22 composers, an expansion of his articles originally published in *Score* magazine.

The Instrumentalist.

Published monthly. Intended for the school instrumental teacher, this magazine occasionally publishes analyses of band or wind ensemble works, some of which include errata. Earlier issues featured a series of analytical articles by conductor Frederick Fennell.

Journal of Band Research.

Published twice a year. This journal of the American Bandmasters Association features scholarly articles on bands, wind music, and related topics. Errata may be presented within articles on analysis or performing editions.

Journal of the Conductors' Guild.

Published twice a year. Errata for orchestral, choral, and wind works are often published in this journal under the column "Scores and Parts." An online index to the journal is available at http://www.conductorsguild.org/main. asp?pageID=26, and back issues are available to members through the Guild's website (http://www.conductorsguild.org) (1 June 2006).

Marcato. Newsletter of the Major Orchestra Librarians' Association.

Published quarterly. Current and back issues available online at http://www. mola-inc.org/marcato.html (1 June 2006). Early issues of the journal contained

lists of errata in a regular column while later issues identify errata lists on file in the MOLA Resource Center at the Philadelphia Orchestra Library. These lists are available to MOLA members through the organization's website.

Topolewski, Tim. "Errata Studies for the Wind Band Conductor." Various publication sources.

A five-volume set of monographs with incomplete errata for over thirty works in the standard band repertoire. The individual booklets are available for purchase from most music dealers.

3. Music Notation

Broido, Arnold, and Daniel Dorff. "Standard Music Notation Practice." New York: Music Publishers' Association, 1993.

A very handy pocket guide outlining the basic practices of music notation. A joint publication of the Music Publishers' Association and the Music Educators National Conference, it is available online at http://www.mpa.org/music_notation (1 June 2006).

Gerou, Tom, and Linda Lusk. *Essential Dictionary of Music Notation*. Los Angeles: Alfred Publishing, 1996.

A pocket guide and ready reference manual, arranged in dictionary form, defining music notation terminology and illustrating standard notation practice.

Major Orchestra Librarians' Association. "Music Preparation Guidelines for Orchestral Music." [Philadelphia, Pa.]: Major Orchestra Librarians' Association, 2006.

A pamphlet with guidelines for the proper engraving and formatting of scores and parts, emphasizing readability and standardization of notation. Available online at http://www.mola-inc.org/MOLA%20Guidelines%20Text.htm (1 June 2006).

Powell, Steven. *Music Engraving Today: The Art and Practice of Digital Notesetting*. New York: Brichtmark Music, 2002.

A modern counterpart to the Ross manual (below), focusing on the computer software notation programs Finale and Sibelius. It has invaluable information for every copyist and desktop music publisher.

Roemer, Clinton. *The Art of Music Copying: The Preparation of Music for Performance*. 2nd ed. Sherman Oaks, Calif.: Roerick Music, 1985.

Chapter topics include equipment, spacing, phrasing, chords, transposition, and preparing parts for specific instruments and ensembles. The book is profusely illustrated and includes an index.

Ross, Ted. *The Art of Music Engraving and Processing: A Complete Manual, Reference and Text Book on Preparing Music for Reproduction and Print*. 2nd ed., Miami, Fla.: Charles Hansen, 1970.

This manual describes the process of engraving music manuscript, explaining in detail many of the rules of notation generally applied only to professional music printing. Includes numerous musical examples and illustrations. A CD-ROM version is published by NPC Imaging (http://www.npcimaging. com) (1 June 2006).

Solomon, Samuel Z. *How to Write for Percussion: A Comprehensive Guide to Percussion Composition*. New York, N.Y.: SZSolomon, 2002.
A comprehensive guide with illustrations of proper percussion notation and photographs of the instruments.

Stone, Kurt. *Music Notation in the Twentieth Century: A Practical Guidebook*. New York: W. W. Norton, 1980.
An examination of contemporary notation covering general conventions of notation and specific notation for individual instruments.

CHAPTER 7: OTHER DUTIES AND CHALLENGES

1. Orchestral Excerpts and Audition Material

Akos, Katherine, Marshall Burlingame, and Jack Wellbaum, compilers and editors. *Facing the Maestro: A Musician's Guide to Orchestral Audition Repertoire*. Washington, D.C.: American Symphony Orchestra League, 1983.
A list of the most requested audition repertoire by instrument, frequency of request, and composer. Includes a list of publishers and music sources.

Rabson, Carolyn. *Orchestral Excerpts: A Comprehensive Index*. Berkeley, Calif.: Fallen Leaf Press, 1993.
An index of published collections of orchestral excerpts and parts for all standard instruments of the orchestra. Includes a list of sources and a general bibliography.

2. Program Production

A. Style Manuals

The Chicago Manual of Style. 15th ed. Chicago: University of Chicago Press, 2003.
Entries in chapter eight (8.201 through 8.205) give guidelines on formatting musical titles for use in print. Other rules are helpful to standardize program and publication style.

Helm, E. Eugene, and Albert T. Luper. *Words & Music: Form and Procedure in Theses, Dissertations, Research Papers, Book Reports, Programs, Theses in Composition*. Rev. ed. Totowa, N.J.: European American Music, 1982.

Chapter three discusses elementary program style and format and includes illustrations of sample programs.

Holoman, D. Kern. *Writing About Music: A Style Sheet from the Editors of* 19th-Century Music. Berkeley: University of California Press, 1988.

This book is an expansion of the style sheet used by the journal *19th-Century Music*. Chapter 6 discusses the style and format of the printed program.

B. Program Notes

Diamond, Harold J. *Music Analysis: An Annotated Guide to the Literature*. New York: Schirmer Books, 1991.

Presents 4,600 annotated citations from over 1,200 English-language sources. Includes an index of distinctive titles.

Downes, Edward. *New York Philharmonic Guide to the Symphony*. New York: Walker, 1981.

Contains the author's notes on standard orchestra works from New York Philharmonic programs.

Fry, Stephen M., compiler and editor. "A guide to musical program notes and analyses." http://www.library.ucla.edu/libraries/music/analyses.htm (1 June 2006).

A web bibliography to program note sources and collections, sponsored by the Music Library of the University of California at Los Angeles.

Goldman, Richard Franko. *The Band's Music*. New York: Pitman Publishing, 1938.

Essays on wind band literature development and original sources. The program notes (pp. 77–422) focus more on transcriptions and less on original band compositions.

Smith, Norman E. *March Music Notes*. Lake Charles, La.: Program Note Press, 1986.

This book contains 380 biographies and 637 program notes for "the most popular marches from the last three centuries."

————. *Program Notes for Band*. Lake Charles, La.: Program Note Press, 2000.

Biographical information and program notes for concert and march music in the standard concert band repertory; includes publisher, duration, and grade level for each work.

Steinberg, Michael. *Choral Masterworks: A Listener's Guide*. New York: Oxford University Press, 2005.

————. *The Concerto: A Listener's Guide*. New York: Oxford University Press, 1998.

————. *The Symphony: A Listener's Guide*. New York: Oxford University Press, 1995.

Collections of the author's program notes, originally written for the Boston Symphony and San Francisco Symphony orchestras.

Voorhees, Anna Tipton. *Index to Symphonic Program Notes in Books*. Keys to
    Music Bibliography 1. Kent, Ohio: Kent State University School of Library
    Science, 1970.
    Indexes fifty-seven books of collected program notes.
Note: Books with program notes or information about specific works can be found
in library collections under the subject headings "Orchestral music—Analysis,
appreciation," and "Band music—Analysis, appreciation," or similar subject
headings, classed by music style. They may also be listed under subheadings by
form, such as "Symphonies—Analysis, appreciation."

Books and monographs in some series also include detailed information about a
composer's output or specific works, such as:

> BBC Music Guides (Seattle: University of Washington Press)
> Cambridge Music Handbooks (Cambridge: Cambridge University Press)
> Norton Critical Scores (New York: W. W. Norton)
> Teaching Music Through Performance (Chicago: GIA Publications)
> A Composer's Insight (Galesville, Md.: Meredith Music Publications)

Russ Girsberger holds degrees in music education, music history, and library and information science. He is the ensemble librarian at The Juilliard School in New York City. He has also worked as performance librarian at the New England Conservatory of Music in Boston, Massachusetts, and as an assistant for the Boston Symphony and Boston Pops orchestras.

A member of the Major Orchestra Librarians' Association (MOLA) and the Music Library Association, he served as assistant chief librarian with the United States Marine Band in Washington, D.C., and was the first to hold the position of Librarian for the Percussion Arts Society.

He is the author of *A Practical Guide to Percussion Terminology* (1998) and *Percussion Assignments for Band and Wind Ensemble* (2004).

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LIBRARY SCIENCE

Music must be easy to read and understand, and it must be formatted so as not to impede the musician's efforts to interpret the notes into musical sound. *A Manual for the Performance Library* outlines, step-by-step, how to acquire, process, catalog, and prepare music for performance. Although focusing primarily on music for large ensembles like orchestra and chorus, Russ Girsberger also includes concepts that apply to wind, jazz, and chamber ensembles. The material is logically organized, detailing information on purchasing or renting music; cataloging and processing scores; numbering, marking, binding, and shelving parts; and preparing and distributing music for rehearsal or performance. Additional duties, such as describing necessary information on preparing concert programs and audition lists and caring for and preserving the library's holdings, are also covered. The manual concludes with a glossary, an annotated bibliography, and an appendix that features sample forms for cataloging and circulating the library's materials. Performance librarians reponsible for managing, maintaining, and organizing library resources will find this book invaluable.

RUSS GIRSBERGER is the performance librarian at The Juilliard School in New York City and author of *A Practical Guide to Percussion Terminology* (1998) and *Percussion Assignments for Band and Wind Ensemble* (2004).